



## All Past Themes and Scholars

| <b>Year</b>               | <b>Theme</b>  |
|---------------------------|---|
| <a href="#">2022-2023</a> | Art and Migration<br>African American Art History<br>Phoenicians, Philistines, and Canaanites: The Levant and the Classical World (Villa) |
| <a href="#">2021-2022</a> | The Fragment<br>African American Art History<br>The Levant and the Classical World (Villa)  |
| <a href="#">2020-2021</a> | The Fragment<br>Phoenicians, Philistines, and Canaanites: The Levant and the Classical World (Villa)                                      |
| <a href="#">2019-2020</a> | Art and Ecology<br>The Classical World in Context: Thrace (Villa)   |
| <a href="#">2018-2019</a> | MONUMENTALITY<br>The Classical World in Context: Persia (Villa)   |
| <a href="#">2017-2018</a> | Iconoclasm and Vandalism<br>The Classical World in Context: Persia (Villa)  |
| <a href="#">2016-2017</a> | Art and Anthropology<br>The Classical World in Context: Egypt (Villa)   |
| <a href="#">2015-2016</a> | Art and Materiality<br>The Classical World in Context: Egypt (Villa)  |
| <a href="#">2014-2015</a> | Object—Value—Canon  |
| <a href="#">2013-2014</a> | Connecting Seas: Cultural and Artistic Exchange   |
| <a href="#">2012-2013</a> | Color   |
| <a href="#">2011-2012</a> | Artistic Practice   |

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|---------------------------|--|
| <a href="#">2010-2011</a> | The Display of Art                                       |
| <a href="#">2009-2010</a> | The Display of Art<br>Networks and Boundaries            |
| <a href="#">2008-2009</a> | Ancient Images (Villa)<br>Change                         |
| <a href="#">2007-2008</a> | Cultural Identity (Villa)                                |
| <a href="#">2006-2007</a> | Religion and Ritual                                      |
| <a href="#">2005-2006</a> | Duration: Persistence of Antiquity                       |
| <a href="#">2004-2005</a> | Duration   |
| <a href="#">2003-2004</a> | Markets and Value  |
| <a href="#">2003-2002</a> | Biography  |
| <a href="#">2001-2002</a> | Frames of Viewing: Perception, Experience, Judgment      |
| <a href="#">2000-2001</a> | Reproductions and Originals                              |
| <a href="#">1999-2000</a> | Humanities in Comparative, Historical Perspective        |
| <a href="#">1997-1999</a> | Representing the Passions                                |
| <a href="#">1996-1997</a> | Perspectives on Los Angeles: Narratives, Images, History |
| <a href="#">1995-1996</a> | The Nature and Idea of Collecting                        |
| <a href="#">1994-1995</a> | Memory   |
| <a href="#">1993-1994</a> | The Americas   |
| <a href="#">1992-1993</a> | The Metropolis as Crucible                               |
| <a href="#">1991-1992</a> | Popular and Mass Culture                                 |
| <a href="#">1990-1991</a> | Time and Ritual in Antiquity                             |
| <a href="#">1989-1990</a> | The Avant-Garde  |

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|---------------------------|--|
| <a href="#">1988-1989</a> | The Production of Artifacts and the Formation of Disciplines |
| <a href="#">1987-1988</a> | Reception and Interpretation of the Arts                     |
| <a href="#">1986-1987</a> | Seventeenth Century Dutch Art and Society/Patronage          |
| <a href="#">1985-1986</a> | Aesthetic Experience and Affinities Among the Arts           |

Scholars and fellows in residence under the Getty Scholars Program join a lively cohort of researchers and professionals hosted across the Getty campuses. In addition to the applications for the annual theme, there are open calls for applications to the African American Art History Initiative (AAAH), the Getty Scholars Program at the Villa, and the Getty Conservation Institute. Certain categories, such as Guest Scholars, Artists in Residence, the President's International Council Scholars, Connecting Art Histories Scholars, and Museum Scholars, are nominated by invitation only.

In addition, each year a Consortium Scholar is selected from the cohort to teach a seminar oriented around the annual theme, which is open via application to graduate students in Southern California. The Consortium Scholar must be affiliated with a Southern California university.

In past years, the program has hosted Getty Rothschild Fellows, GRI-Volkswagen Postdoctoral Fellows (with support from the Volkswagen Foundation, Germany), and GRI-NEH Postdoctoral Fellows (with support from the National Endowment for the Humanities).

## 2022-2023

### **Art and Migration**

The theme of migration has remained an inherent subject of art ever since some modern humans began to move across the planet, bringing their objects and technologies with them. Whether in Mesoamerica, the ancient Mediterranean, or medieval Africa, war, invasion, colonialism, enslavement, resettlement, and trade have fundamentally altered cultural production, reception, and rituals. In light of the many recent migration crises throughout the world, artists and scholars have responded to the critical movement of people and artifacts in myriad ways.

This year's theme encompasses questions of memory, destruction of cultural heritage, provenance and repatriation, and the complex lives of movable objects, traditions, and practices. How does art that concerns migration contribute to or detract from ideas about belonging and community; assimilation and isolation; tradition, innovation, and legal or cultural boundaries? How are patterns or processes of movement made visible or invisible through the artworks, objects, and communities that are created, adapted, abandoned, or destroyed? Furthermore, what happens when mobility is brought to a halt?

## **African American Art History Initiative (AAAHI) Fellowship**

Two opportunities for nine-month residencies have been created under the Getty's African American Art History Initiative (AAAHI), an ambitious program that aims to address an incomplete version of American art history by increasing the Research Institute's African American—related collections, research, exhibitions, projects, publications, events, and partnerships with local and national institutions. The fellowships will provide financial support and housing to scholars undertaking research projects that speak to the goals of the initiative. As part of the larger scholar year cohort, AAAHI fellows will have opportunities to present their research and receive feedback from an interdisciplinary group of peers.

Our special collections include archival and primary source material related to African American art history—particularly post-World War II, modern, and contemporary—and we are acquiring and processing major collections or collaborating on acquisitions from a range of artists and institutions. We welcome expressions of interest from scholars working at predoctoral, postdoctoral, mid-career, and senior levels who focus on African American art and cultural history in all time periods and media and in a broad range of theoretical and methodological traditions. Applicants should indicate how their project would benefit from our resources, which might include special collections, the Getty Library, or the scholar year cohort, and from alignment with AAAHI's aims and goals.

## **Phoenicians, Philistines, and Canaanites: The Levant and the Classical World (Villa)**

For a third year, the 2022/2023 term of the Getty Scholars Program at the Villa will focus on the ancient cultures of the Levant and their relations with the classical world. Lying on the eastern seaboard of the Mediterranean, the Levant was a crucial crossroads between the classical world of Greece and Rome and the kingdoms of the Near East. Home to the ancient peoples of Phoenicia, Ugarit, Canaan, Philistia, Jordan, Israel, and Judah, this region participated in a vibrant Bronze-Age network of trade that flourished for many centuries until a combination of warfare, migration and famine around 1200 BCE destroyed these palace societies.

In the first millennium BCE, a Greek-Phoenician rivalry for control of colonies and seaborne trade routes as far west as Spain caused considerable conflict but also bore fruit in the diffusion of alphabetic scripts and cross-influences in literature, mythology, and the arts. The conquest of the Levant by Alexander the Great in 331 BCE and its absorption into Rome in the first century BCE resulted in Greco-Roman style becoming the public face of institutional culture and Greek vying with Aramaic as the vernacular language. Rome, too, was transformed by the encounter, especially through its conflicts with Judaism and the early followers of Christ, which had tumultuous consequences for the Holy Land and the Western world.

## **Getty Scholars**

**Ana Lucia Araujo** is professor of history at Howard University, Washington, DC. Her research focuses on Atlantic world history, slavery, and material culture.

*The Gift: How Objects of Prestige Shaped the Atlantic Slave Trade and Colonialism* (January–June)

**Lamia Balafrej** is associate professor of art history at the University of California, Los Angeles. Her research focuses on Islamic art history, medieval studies, the history of global slavery, and minority and technology studies.

*Slavery, Displacement, and the Making of Medieval Islamic Art* (April–June)

**Shantel Blakely** is assistant professor of architecture at Rice University, Houston. Her research focuses on the history and cultural context of architecture since World War II, with an emphasis on biography.

*Charles E. Fleming, Architect: Architecture and the Great Migration* (September–December)

**Cecilia Dal Zovo** is a freelance researcher and archaeologist affiliated with the Institute of Heritage Sciences, Spanish National Research Council. Her research focuses on mobility, long-distance routes, travel, landscape, ritual, pastoralism, and historical photography in Mongolia and central Eurasia.

*Retracing the Northern Silk Road: Explorations, Travel Routes, and Long-Distance Mobility Across Mongolia and Central Eurasia* (January–June)

**Owen Doonan** (Consortium Scholar) is professor of art history at California State University, Northridge. His research focuses on classical archaeology, landscape archaeology, postcolonial theory, and the material culture of colonial systems.

*The Milesian Colonial System in the Contexts of the Black Sea Iron Age* (September–June)

**Peyvand Firouzeh** is lecturer in Islamic art in the Department of art history at the University of Sydney, Australia. Her research focuses on Islamic art history, arts of the Indian Ocean world, and environmental art history.

*Coco-de-Mer, Mysticism, and Material Histories of the Indian Ocean World* (September–June)

**Laura G. Gutiérrez** is associate professor in the Department of Mexican American and Latina/o at the University of Texas, Austin. Her research focuses on contemporary art, Latinx visual and performance art, race, gender, and migration critical studies.

*Binding Intimacies in Contemporary Queer Latinx Performance and Visual Art* (September–December)

**Megan O'Neil** is assistant professor of art history at Emory University, Atlanta, Georgia. Her research focuses on Pre-Columbian and provenance studies.

*Migrating Things: Shifts of Place and Perception in the 20th-Century Pre-Hispanic Art Market* (September–June)

**Naomi Pitamber** is assistant professor of art history at Eastern Michigan University, Ypsilanti. Her research focuses on Byzantine and Crusader art, architecture, and material culture.

*Byzantium and Landscapes of Loss: The Recreation of Constantinople in the Laskarid and Palaiologan Eras* (September–June)

**Nasser Rabbat** is the Aga Khan professor of Islamic architecture at the Massachusetts Institute of Technology, Cambridge. His research focuses on Islamic architecture, medieval urbanism, and Mamluk history.

*Building the Islamic Metropolis: How the Mamluks Shaped Cairo* (January–June)

**Tatiana Reinoza** is assistant professor of art history at the University of Notre Dame, Indiana. Her research focuses on contemporary art, Latinx art, and photography.

*Retorno: Art & Kinship in the Making of a Central American Diaspora* (September–June)

## Postdoctoral Fellows

**Megan Boomer** is an independent scholar. Her research focuses on medieval art and architecture and crusader art.

*Reconstructing the Holy Land* (September–June)

**Alexander Brey** is assistant professor in the Department of Art at Wellesley College, Massachusetts. His research focuses on early Islamic art and architecture.

*The Caliph's Prey: Hunting, Migration, and Art in the Umayyad Empire* (September–June)

**Abigail Lapin Dardashti** is assistant professor of art history and visual studies at the University of California, Irvine. Her research examines modern and contemporary Latin American art, Caribbean art, Latino/a/x art, and African Diasporic art in Latin America and the Caribbean.

*Itinerant Modernism: Politics and the International Rise of Afro-Brazilian Art* (September–June)

**Nicole Oest** is instructor of art history at the City College of San Francisco, California. Her research focuses on the history of photography and history of modern art and architecture.

*Los Angeles and the Business of Photography* (September–June)

## GRI-NEH Postdoctoral Fellows

**Jordan Reznick** is visiting faculty at Bennington College, Vermont. Their research focuses on the history of photography, settler colonialism, and Indigenous ecological science.

*Landing the Camera: How Indigenous Ecologies Shaped Photographic Technologies in the West* (September–June)

**Lindsay Wells** is the Ahmanson-Getty Postdoctoral Fellow at the University of California, Los Angeles. Her research focuses on 19th-century British art.

*Evergreen Empire: The Horticultural Politics of British Painting, 1848–1910* (September–June)

## Predoctoral Fellows

**Rebecca Giordano** is a PhD candidate in the Department of history of Art and Architecture at the University of Pittsburgh, Pennsylvania. Her research focuses on African American art, Mexican muralism, and modern art of the Americas.

*Muralism, Cultural Anthropology, and Racial Identity in US Black Art, 1936–1955* (September–June)

## Guest Scholars

**Felipe Baeza** (Artist in Residence) (b. 1987, Guanajuato, Mexico) is a visual artist who lives and works in Brooklyn, NY. Baeza's practice is equal parts confrontation of violent pasts and tribute to people whose sense of personhood is constantly litigated and defined by those in power. His

"fugitive bodies," created over densely layered paintings, appear in different states of becoming and at times are even abstracted to the point of invisibility. Baeza's recent exhibitions include *The Milk of Unruly VisDreams*, 59th Venice Biennale, Venice (2022); *Yesterday we said tomorrow*, Prospect 5, New Orleans (2021); *Unruly Suspension*, Maureen Paley, London (2021); and *Desert X*, Palm Springs (2020). Baeza received a BFA from the Cooper Union and an MFA from Yale University.

*Unruly Forms* (September–June)

**Baltazar Brito Guadarrama** is director of the National Library of Anthropology and History in Mexico City, Mexico. His research focuses on codices and New Spanish history.

*Analysis of the Huexotzingo Codices* (September–December)

**Thomas Kirchner** is director at the German Center for art history, Paris, France. His research focuses on art history, history, and philosophy.

*Migration and the Making of a National Art* (November–June)

**Yulia Mylnikova** is an independent scholar. She specializes in Chinese history, art history, culture, and society.

*The Tanguts: Searching for a Lost Civilization on the Silk Road* (September–June)

#### Connecting Art Histories Scholars

**Natalia Majluf** is an independent scholar based in Lima, Peru. Her research focuses on Latin American art.

*Revolutionary Circuits: Towards a Conceptual History of Latin American Material Culture, 1808–1830* (April–June)

**Mirko Sardelić** is research associate in the Department of Historical Research at the Croatian Academy of Sciences and Arts, Zagreb, and honorary research fellow at the ARC Centre for the History of Emotions at the University of Western Australia. His research focuses on the history of emotions and cross-cultural exchange.

*Renaissance Ships in the Mediterranean: Mobile Cross-Cultural Systems* (January–June)

#### Museum Scholars

**Mecka Baumeister** is conservator in the Department of Objects Conservation at the Metropolitan Museum of Art, New York. Her research focuses on conservation treatments and methods of technical study. Host Department: Decorative Arts and Sculpture Conservation

*Ebony Trade and Use: Investigations into an Early 17th-Century Cabinet on Stand from the Metropolitan Museum* (January–March)

**George Bisacca** is conservator emeritus in the Department of Painting Conservation at the Metropolitan Museum of Art, New York. His research focuses on the conservation of panel paintings and the advancement of treatment of works across the world.

Host Department: Painting Conservation

*The History of the Conservation of Panel Painting Supports in Europe from the Mid-18th Century to the Present* (September–December)

**Georgios Boudalis** is head of book and paper conservation in the Department of Conservation at the Museum of Byzantine Culture, Greece. His research focuses on the conservation of Byzantine manuscripts and their historical binding structures.

Host Department: Paper Conservation

*Book as Body, Tear as Trauma* (September–December)

**Margaret Morgan Grasselli** is visiting senior scholar in the Department of Drawings at Harvard Art Museums, Massachusetts. Her research focuses on master drawings, particularly the French school.

Host Department: Drawings

*The Art of Looking Closely: An Introductory Guide to the Study of Drawings* (January–March)

**Sefy Hendler** is senior lecturer of art history at Tel Aviv University, Israel. His research concentrates on 16th-century Italian art with a focus on Florentine painting and sculpture.

Host Department: Painting

*"I'll grow ever wiser with my failure": A New Understanding of Renaissance Artistic Failures* (July–September)

**Audrey Hudson** is the Richard & Elizabeth Currie Chief of the Department of Education & Programming at the Art Gallery of Ontario, Canada. Her research focuses on art education, K-12 critical pedagogies, programming, music, and the virtual experience.

*Virtual Programming for K-12 Students at the Art Gallery of Ontario: A Case Study of Impact During a Pandemic* (July–August)

**Verena Lepper** is curator in the Egyptian Museum and Papyrus Collection, Berlin State Museums, Germany. Her research focuses on ancient Egypt and written texts on papyri.

Host Department: Antiquities

*Migration and Diversity in Ancient Egypt* (April–June)

**Lori Pauli** is curator in the Department of Photographs Collection at the National Gallery of Canada, Ottawa. Her research focuses on the history of photography.

Host Department: Photographs

*Oscar Gustaf Rejlander: Catalogue Raisonné* (January–March)

**Andreas Scholl** is director of the Collection of Classical Antiquities for the Berlin State Museums, Germany.

Host Department: Office of the Museum Director

*Ancient Greek Relief Sculpture and Its Reception in European Art* (June–August)

## Getty Scholars for the AAAHI

**Bernida Webb-Binder** is assistant professor of art history and curatorial studies in the Department of Art and Visual Culture at Spelman College, Atlanta, Georgia. Her research focuses on African American art, Pacific Islands art, and Black Pacific Art.

*Generative Blackness in African American and Pacific Art* (September–June)

## Getty Villa Scholars



**Julien Chanteau** is an archaeologist at the Louvre Museum, Paris. His research focuses on the archaeology and history of the ancient Mediterranean and Near East.

*The First Results of the Newly Discovered Middle Bronze Age Necropolis in Byblos* (January–March)

**Ahmed El Ferjaoui** is a researcher and teaching staff at the National Heritage Institute, Tunisia. His research focuses on Phoenician and Punic studies, as well as Libyan antiquities.

*A New Temple in Zama Regia (Tunisia): Identification of Its Typology and Deity before Its Romanization* (January–March)

**Giuseppe Garbati** is a researcher in the Institute of Heritage Science (ISPC) at the Italian National Research Council (CNR), Italy. His research focuses on Phoenician and Punic archeology, the history of the ancient Mediterranean, ancient religion, and cultural identity.

*Gods and Culture: Forms of Social Expression through the Cults and Divine Morphologies in Phoenician Context* (April–June)

**Mireia López-Bertran** is associate professor in the Department of Art History at the University of Valencia, Spain. Her research focuses on Phoenician and Punic sites of the ancient Mediterranean, with interests in embodiment, rituals, and gender.

*Phoenician Artworks and Sensoriality* (April–June)

**José Luis López-Castro** is professor of ancient history at the Universidad of Almería, Spain. His research addresses the globalization of the Mediterranean basin in the early 1st millennium BCE.

*The Origins and Development of Phoenician Colonization in the West* (January–March)

**Eleftheria Pappa** is an independent scholar affiliated with the Institute for Advanced Study, Princeton, New Jersey. Her research focuses on the archaeology of the Iron Age Mediterranean and Near East.

*Exporting Cultural Landscapes from the Near East to the Atlantic: The Role of the Phoenician Sanctuaries Overseas and the Greek-Phoenician Syncretism of Cults* (September–December)

2021-2022

## The Fragment

The 2021/2022 academic year at Getty Research Institute will continue the theme of the fragment. Issues regarding the fragment have been present since the beginning of art history and archaeology. Many objects of study survive in physically fragmented forms, and any object, artwork, or structure may be conceived of as a fragment of a broader cultural context.

As such, fragments catalyze the investigative process of scholarship and the fundamental acts of the historian: conservation, reconstruction, and interpretation. The evolution of an object—its material and semiotic changes across time, space, and cultures—can offer insights into the ethics

and technologies of restoration, tastes for incompleteness or completeness, politics of collection and display, and production of art historical knowledge.

While the fragment has been described as the central metaphor of modernity and the paradigmatic sign of a contemporary worldview, its history as a trope runs much deeper. Cultures of the fragment have flourished throughout history under such guises as the reuse of architectural parts and the cult of relics, the physical and conceptual image-breakings of iconoclasm, and the aesthetics of repair. Fragmentation can occur through artistic processes, acts of destruction, or forces of nature. It can be willful, accidental, or inevitable, but it is necessarily transformative.

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## **The Levant and the Classical World (Villa)**

For a second year, the 2021/2022 term of the Getty Scholars Program at the Villa will focus on the ancient cultures of the Levant and their relations with the classical world. Lying on the eastern seaboard of the Mediterranean, the Levant was a crucial crossroads between the classical world of Greece and Rome and the kingdoms of the Near East. Home to the ancient peoples of Phoenicia, Ugarit, Canaan, Philistia, Jordan, Israel, and Judah, this region participated in a vibrant Bronze-Age network of trade that flourished for many centuries until a combination of warfare, migration and famine around 1200 BCE destroyed these palace societies.

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Aramaic as the vernacular language. Rome, too, was transformed by the encounter, especially through its conflicts with Judaism and the early followers of Christ, which had tumultuous consequences for the Holy Land and the Western world.

## Getty Scholars

**Nina Amstutz** is Associate Professor of the History of Art and Architecture at the University of Oregon, Eugene. Her research focuses on 18th- and 19th-century European art, the history of science, and environmental humanities.

*Fossil Fragments: The Paleontological Imagination in the Age of Excavation and Extraction*  
(September–June)

**C. Ondine Chavoya** is Professor of Art at Williams College, Williamstown, Massachusetts. His research focuses on Latinx visual culture, specifically the interactions between art, social space, and the urban environment.

*Correspondences: Mail Art, Queer Networks, and Latinx Conceptualism*  
(September–June)

**Danièle Cohn** is Professor Emeritus of Aesthetics and Philosophy of Art at the Université Paris 1 Panthéon-Sorbonne, France. Her research focuses on critical theory and the history of art.

*French Theory Confronted with Contemporary History Painting*  
(September–April)

**Vance Byrd** is Presidential Associate Professor of Germanic Languages and Literatures at the University of Pennsylvania. His research is concerned with the history and theory of media and visual art, German and American literature after the late 18th century, and the history of books and printing.

*Opening the Wounds: Fragmentation and Repair as Physical and Material Methodology in Mark Bradford's "Pickett's Charge"*  
(April–June)

**Eva Falaschi** is an independent scholar based in Larciano, Italy. Her research focuses on the history of art, Greek and Roman archaeology, and on the biographies of Greek artists and related art criticism.

*Fragmented (Art)words. The Fragments of Greek Art History: Reconstruction and Roman Reception*  
(September–December)

**Verónica Uribe Hanabergh** is Associate Professor of Art History at Universidad de los Andes, Bogotá, Colombia. Her research encompasses late modernity, Latin American art, and 19th-century Colombian art history, especially exchanges between European, American, and Colombian art during this period.

*Artists Painting Artists Sketching: Fragmented Views of Modernity through the Representation of the Artist at Work*  
(April–June)

**María José Herrera** is Professor of Social Sciences at the Universidad Nacional de Tres de Febrero, Buenos Aires, Argentina. Her research focuses on modern and contemporary art, particularly from Argentina.

*Critical Expography: Texts and Fragments for the Interpretation of Art on Exhibition*  
(September–December)

**Jillian Hernandez** is Assistant Professor at the Center for Gender, Sexualities, and Women's Studies Research at the University of Florida, Gainesville. Her research focuses on contemporary art history, visual cultures, gender and ethnic studies, and feminist theory.

*Femme of Color Fragments: Femininity as Radical Political Iconography in 21st-Century Art*  
(January–April)

**Kristopher Kersey** is Assistant Professor in the Department of Art History at the University of California, Los Angeles. His research focuses on Japanese art, specifically the intersecting histories of Japanese aesthetics, art, and design.

*Art as Metabolism: Fragmentation, Decay, and Assemblage in Japanese Art*  
(September–December)

**Michael J. Kramer** is Assistant Professor of History at the College at Brockport, State University of New York. His research focuses on modern US cultural history, music, and the history of technology.

*"Programming the Mind": Harry Smith's Computational Imagination*  
(April–June)

**Mia Yinxing Liu** is Assistant Professor of Visual Studies at California College of the Arts, San Francisco. Her research focuses on the history and critical theory of Asian photography and modern Asian art.

*Fragments and Phantasmagoria: Landscape Photography of Lang Jingshan (1895–1998)*  
(September–December)

**Elizabeth Otto** is Professor of Modern Art and Director of Graduate Studies at the State University of New York, Buffalo, New York. Her research focuses primarily on 20th-century Europe; art and visual culture in Europe and the United States from the 19th century to the present; and intersections of gender, history, and theory.

*Bauhaus under National Socialism*  
(September–June)

**Keelan Overton** is an independent scholar based in Santa Barbara, California. Her research centers on art history and architecture of the Islamic world.

*Persian Architecture Fragmented: The Biographies, Trails, and Economies of Iran's Tiled Surfaces, c. 1820–2020*

(September–December)

**Eleonora Pistis** is Assistant Professor of Art History at Columbia University, New York. Her research focuses on European urbanism and architecture of the 17th and 18th centuries.

*Antiquarian Fragments, Making of Knowledge, and Missing Architecture*

(January–June)

**Jenni Sorkin** (Consortium Scholar) is Associate Professor in the History of Art and Architecture Department at the University of California, Santa Barbara. Her research centers on contemporary art, gender, and material culture.

*Skin-Grid-Sin: Cloth at the Body's Margins*

(September–June)

**Dagmara Zuzanna Wielgosz-Rondolino** is Assistant Professor of History at the University of Warsaw, Poland. Her research centers on the Eastern Mediterranean during the Greco-Roman Period.

*Fragments of a Fragment. Reconstructing the Early Sculptural Decoration of the Sanctuary of Allat in Palmyra*

(September–December)

## Postdoctoral Fellows

**Tiffany Barber** is Assistant Professor of Africana Studies and Art History at the University of Delaware, Newark. Her work, which spans abstraction, Afrofuturism, dance, fashion, feminism, and the ethics of representation, focuses on artists of the Black diaspora working in the United States and the broader Atlantic world.

*Undesirability and Her Sisters: Black Women's Visual Work in the New Millennium*

(September–June)

**Yong Cho** is Assistant Professor in the Department of the History of Art at the University of California, Riverside. His research focuses on the art and architecture of East and Central Asia from the medieval to the early modern period, with particular emphasis on cross-cultural contacts and the impact of Mongol visual culture on Chinese art.

*Reading against the Fragmentary Archive: A Mongol Perspective of Chinese Art History, 1271–1368*

(September–June)

## GRI-NEH Postdoctoral Fellows

**Sonia de Laforcade** (Getty Center) is Visiting Assistant Professor of Latin American Art and Architectural History at the University of Oregon, Eugene. Her research focuses on Latin American, global modern, and contemporary art, particularly transnational connections between Europe and the Americas.

*Live Images: Frederico Morais and the "Áudio-Visual"*

(September–June)

## Predoctoral Fellows

**Aslihan Gunhan** is a PhD candidate in the History of Architecture and Urban Development program at Cornell University, Ithaca, New York. Her research encompasses the history of architecture, especially in West Asia, as well as modernity, migration studies, diaspora and architectural practice, and postcolonial theory.

*Fragments Left Inside and Scattered Outside: Armenian Properties in Turkey and Armenian Architects in Diaspora*

(September–June)

**Da Hyung Jeong** (predoctoral fellow) is a PhD candidate in the Institute of Fine Arts at New York University, New York City. His research focuses primarily on Soviet architecture.

*The Postmodern Fragment in the Architecture of the Soviet "Periphery"*

(September–June)

**Lisl Schoepflin** is a PhD candidate in the History department at the University of California, Los Angeles.

*Inca History in Fragments: Physical and Cultural Traces of Andean Voices in the Murúa Manuscripts*

(September–June)

**Hayley Bristow Woodward** is a PhD candidate in the joint Art History and Latin American Studies program at Tulane University in New Orleans, Louisiana. Her research focuses on pre-Columbian and early colonial visual culture, with emphasis on explorations of narrative and Indigenous historiography.

*A Mosaic of History: Fragmentary Narrative and Artistic Practices in the Codex Xolotl*

(September–June)

## Remote Fellows

**Mycah Brazelton-Braxton** (postdoctoral fellow) is an independent scholar in Arlington, Massachusetts. Her research focuses on modern and contemporary Japanese art and photography.

*Investigating Reality: The Japanese Avant-Garde's Search for Realism, 1929–1941*

(September–June)

**Sushma Griffin** (postdoctoral fellow) is an independent scholar in Brisbane, Australia. Her research encompasses nineteenth-century photography, South Asian art and architecture, and postcolonial theory.

*Resistant Mediations: The Colonial Camera and the Art of Indian Pilgrimage*

(September–June)

**Tiffany Hunt** (postdoctoral fellow) is an independent scholar in Reston, Virginia. Her research encompasses early modern art and architecture as well as historiography and exhibition history.

*Renewing the Past, Maturing the Modern: Bruno Zevi's Exhibitions of Renaissance Architecture*

(1956–1977)

(September–June)

**Alexandra McNabb Cook** (predoctoral fellow) is a PhD candidate in the Department of Latin American and Iberian Cultures at Columbia University, New York City. Her research focuses on the arts of the Iberian Atlantic, aesthetics of law, and African art and comparative literature.

*Fragmented Itineraries: Manufacturing Relics, Imagining the Past*

(September–June)

## Guest Scholars

**Gala Porras-Kim** (Artist in Residence) is an interdisciplinary independent artist based in Los Angeles. Her work explores the process of learning and knowledge formation, and the social and political contexts that influence how language and history intersect with art. She was a David and Roberta Logie Fellow at the Radcliffe Institute for Advanced Study at Harvard University from 2019 to 2020.

Her work has been featured in numerous galleries and museums, including Colombia's AÚN 44 Salón Nacional de Artistas, the Frac des Pays de la Loire, the Hammer Museum, the Los Angeles County Museum of Art, and the Seoul Museum of Art, and as part of the *Future Generation Art Prize @ Venice 2019* exhibition, the Ural Industrial Biennial of Contemporary Art, and the Whitney Biennial.

*I Want to Prepare to Know Something I Don't Know*

(August 2020–June 2022)

## Getty Rothschild Fellow

**Diana Davis** is an independent scholar based in London. Her main area of research is the market for French decorative art in early 19th-century Britain and the role of the dealer in this system. Davis plans to investigate the evolution of the art market in Britain from 1870 to 1930, continuing the history that she began to chart in *The Tastemakers: British Dealers and the Anglo-Gallic Interior, 1785–1865* (Getty Research Institute Publications, 2020).

*The Modern Antiquaire, 1870–1930*

(January–April)

## President's International Council Scholars

**Zosia Archibald** is Associate Professor at the University of Liverpool, United Kingdom. Her research focuses on the classical archaeology of southern Europe and the Aegean, with particular emphasis on ancient economies and consumption practices.

*Orphic Echoes: Divine, Human, and Animal Interactions in Ancient Thrace*

(April–June)

**Andreas Scholl** is Director of Classical Antiquities for the Berlin State Museums.

*Ancient Greek Relief Sculpture and Its Reception in European Art*

(September 2021–August 2022)

## Connecting Art Histories Scholars

**Maria Barbara** is Professor of Art History at the Universidade do Estado do Rio de Janeiro, Brazil. Her research focuses on Italian and Iberian art produced between the 15th and 17th centuries. *Tupinambás, the Antarctic France and the Wars of Religion: Representing Violence and Perceiving Cruelty in the Early Modern Period.*  
(January–June)

**Simon Soon** is a senior lecturer at the University of Malaya, Kuala Lumpur, Malaysia. His research focuses on the art and visual culture of Southeast Asia during the 19th and 20th centuries. *The Procession of Semar and His Cavalcade: Terminologies, Genealogies, Cosmologies and Their Mobilities in the 19th- and Early 20th-Century Malay Archipelago*  
(January–June)

## Museum Scholars

**Mark Abbe** is Assistant Professor of Classics at the University of Georgia, Athens. His research focuses on Greek and Roman art, particularly marble statuary and polychromy.  
Host Department: Antiquities Conservation  
*Hidden Color: Polychromy on Ancient Marble Sculpture at the Getty*  
(April–June)

**Kathleen Bickford Berzock** is Associate Director of Curatorial Affairs at the Block Museum of Art, Northwestern University, Illinois. Her research focuses primarily on African art.  
Host Department: Manuscripts  
*African Peoples, Material Culture, and the Medieval World*  
(July–September 2021)

**Yannick Chastang** is an independent conservator, specializing primarily in furniture, and founder of Yannick Chastang Ltd. He has worked for many years advising and collaborating with the Louvre Museum, the National Trust in England, the Bayerische Museum in Germany, Parliament House in Finland, and, previously, the J. Paul Getty Museum.  
Host Department: Decorative Arts and Sculpture Conservation  
*Metal Marquetry: The Study and Analysis of Brass and Pewter Marquetry*  
(September–December)

**Thomas Galifot** is Chief Curator of Photographs at the Musée d'Orsay, Paris, France. His research focuses on 19th-century photography and photographers.  
Host Department: Photographs  
*Charles Nègre, French 19th-Century Photographer*  
(September–December)



**Erin Murphy** is the James Needham Chief Conservator at the Weissman Preservation Center and Collections Care, Harvard Library, Cambridge, Massachusetts. Her research focuses on the preservation of photographs.

Host Department: Paper Conservation

*Preservation and Conservation of 20th-Century Stabilized Photographs*

(January–April)

**Tim Murray** is the Charles La Trobe Professor of Archaeology at La Trobe University, Melbourne, Australia. His research focuses on historical archaeology and urban archaeology, as well as the history of Australia.

Host Department: Director's Office

*A New Global History of Archaeology*

(January–April)

**Petya Penkova** is Assistant Professor at the Bulgarian Academy of Sciences, Sofia, Bulgaria.

Host Department: Antiquities Conservation

*Thracian Toreutics from a Technological Point of View*

(April–June)

**Guido Rebecchini** is a lecturer in 16th-century southern European art and Associate Dean for Students at the Courtauld Institute of Art, University of London, United Kingdom. His research focuses on 16th-century Italian art, politics, and urbanism, as well as courtly art and culture in Mantua.

Host Department: Paintings

*Parmigianino's Brushstrokes and Sixteenth-Century Art Theory*

(September–December)

**Allison Rudnick** is Associate Curator in the Department of Drawings and Prints at The Metropolitan Museum of Art. Her research focuses on modern and contemporary printmaking practices.

Host Department: Drawings

*Defining America: Art, Politics, and Cultural Identity in the 1930s*

(January–April)

## Getty Scholars for AAAHI

**Cherise Smith** is Chair of the African & African Diaspora Studies department and Professor of African & African Diaspora Studies and Art History at the University of Texas, Austin. She specializes in American art after 1945, especially as it intersects with the politics of identity, race, and gender within the histories of photography, performance, and contemporary art.

*Healing Old Wounds: Affect, Appropriation, and Trauma in Contemporary African American Art*

(September–June)

**Tobias Wofford** is Assistant Professor of Art History at Virginia Commonwealth University, Richmond. His research focuses on the crossroads of globalization and identity in the art of the African Diaspora and on concepts of diversity and multiculturalism in American art.

*Black California: African American Contributions to the Visual Culture of the American West Before 1950*

(September–June)

## Getty Villa Scholars

**Giorgos Bourogiannis** is a postdoctoral researcher at the National Hellenic Research Foundation, Athens, Greece. His research focuses on Phoenician, Punic, and Greek archaeology, as well as trade networks and contacts from the Late Bronze to Early Iron Age in the Mediterranean.

*Phoenician, Punic and Greek Interaction between the Sixth and Fourth Centuries BCE: Views from East and West*

(January–April)

**Eric Cline** is Professor of Classics and Anthropology at George Washington University, Washington, DC. His research focuses on the archaeology and history of the ancient Near East during the Late Bronze and Early Iron Age.

*After 1177: The Rebirth of Civilization*

(September–December)

**Helen Dixon** is Assistant Professor of History at East Carolina University, Greenville, North Carolina. Her research centers on Phoenician history and religion, with a particular focus on mortuary practice and social identities.

*Translating for the Gods: Phoenician Sacred Space between Greece and Persia*

(January–April)

**Brien Garnand** is Assistant Professor of Classics at Howard University, Washington DC. His research encompasses the history, archaeology, and literature of the ancient Mediterranean, especially Phoenician colonies in the Central Mediterranean.

*At the Margins: The Maintenance of Ethnic Boundaries between Phoenicians and Greeks*

(September–December)

**Brett Kaufman** is Assistant Professor of Classics at the University of Illinois Urbana-Champaign. His research focuses on cultural history and anthropological archaeology of the ancient Mediterranean and Near East.

*Iron Age Phoenician Political Economy: Democracy, Diplomacy, and Destruction at Tyre and Carthage*

(April–June)

**Susan "Becky" Martin** is Associate Professor of Archaeology and the History of Art & Architecture at Boston University, Massachusetts. Her research focuses on Greek and Phoenician art and archaeology.

*The Forging of Dōros: Greek Myth and Coin Imagery from a Phoenician Port*  
(January–April)

**Hanan Mullins** is Associate Professor in the Arts and Archeology department at Lebanese University, Beirut, Lebanon. Her research focuses on Near Eastern art and archaeology, particularly Lebanese archaeology.

*Ethnogenesis of Phoenician Material Culture: Transmission Mechanisms of Canaanite "Savoir-Faire"*  
(January–April)

**Jessica Nitschke** is a research associate in the Department of Ancient Studies at Stellenbosch University, South Africa. Her research focuses on Phoenician art and archaeology, with particular emphasis on the built environment.

*Phoenician Archaeology and the Museum: Display and Reception of the "Greek" Sculpture from Sidon*  
(September–December)

**Adriano Orsingher** is a postdoctoral fellow at Universitat Pompeu Fabra, Barcelona, Spain. His research focuses on Phoenician and Punic archaeology.

*Beyond Theatre. Performance, Age and Gender in Phoenician and Punic Masks*  
(April–June)

**Gary Rendsburg** is the Blanche and Irving Laurie Chair in Jewish History at Rutgers University, New Brunswick, New Jersey. His research focuses on Semitic languages and ancient Near Eastern literature.

*The Spread of Phoenician Writing Culture to Ancient Greece*  
(April–June)

2020-2021

## The Fragment

The 2020/2021 academic year at the Getty Research Institute will be devoted to the fragment. Issues regarding the fragment have been present since the beginning of art history and archaeology. Many objects of study survive in physically fragmented forms, and any object, artwork, or structure may be conceived of as a fragment of a broader cultural context. As such, fragments catalyze the investigative process of scholarship and the fundamental acts of the historian: conservation, reconstruction, and interpretation. The evolution of an object—its material and semiotic changes across time, space, and cultures—can offer insights into the ethics and technologies of restoration,

tastes for incompleteness or completeness, politics of collection and display, and production of art historical knowledge.

While the fragment has been described as the central metaphor of modernity and the paradigmatic sign of a contemporary worldview, its history as a trope runs much deeper. Cultures of the fragment have flourished throughout history under such guises as the reuse of architectural parts and the cult of relics, the physical and conceptual image-breakings of iconoclasm, and the aesthetics of repair. Fragmentation can occur through artistic processes, acts of destruction, or forces of nature. It can be willful, accidental, or inevitable, but it is necessarily transformative.

Applicants are invited to address both the creation and reception of fragments, their mutability and mobility, and their valuation and consequence throughout history.

A small number of remote fellowships were also offered during the pandemic.

## **Phoenicians, Philistines, and Canaanites: The Levant and the Classical World (Villa)**

The Getty Scholars Program at the Villa for the 2020/2021 term will focus on the ancient cultures of the Levant and their relations with the classical world. Lying on the eastern seaboard of the Mediterranean, the Levant was a crucial crossroads between the classical world of Greece and Rome and the kingdoms of the Near East. Home to the ancient peoples of Phoenicia, Ugarit, Canaan, Philistia, Jordan, Israel, and Judah, this region participated in a vibrant Bronze-Age network of trade that flourished for many centuries until a combination of warfare, migration and famine around 1200 BCE destroyed these palace societies.

In the first millennium BCE, a Greek-Phoenician rivalry for control of colonies and seaborne trade routes as far west as Spain caused considerable conflict but also bore fruit in the diffusion of alphabetic scripts and cross-influences in literature, mythology, and the arts. The conquest of the Levant by Alexander the Great in 331 BCE and its absorption into Rome in the first century BCE resulted in Greco-Roman style becoming the public face of institutional culture and Greek vying with Aramaic as the vernacular language. Rome, too, was transformed by the encounter, especially through its conflicts with Judaism and the early followers of Christ, which had tumultuous consequences for the Holy Land and the Western world.

## **Getty Scholars**

**Sabine Breitwieser** is an independent scholar and curator based in Vienna, Austria. Her research focuses on contemporary art and museum management.

*The Afterlives of Time- and Performance-Based Works of Art*  
(April–June)

**C. Ondine Chavoya** is Professor of Art at Williams College, Williamstown, Massachusetts. His research focuses on Latinx visual culture, specifically the interactions between art, social space, and the urban environment.

*Correspondences: Mail Art, Queer Networks, and Latinx Conceptualism*  
(deferred to September 2021–June 2022)

**Lawrence Chua** is Assistant Professor in the School of Architecture at Syracuse University, New York. His research focuses on transregional histories of utopia, and the architecture and urban culture of Southeast Asia.

*Siam Broken: Fragmentation, Relics, and Modern Architecture in the Theravada Buddhist Ecumene, 1898–1998* (September–June)

**Danièle Cohn** is Professor Emeritus of Aesthetics and Philosophy of Art at the Université Paris 1 Panthéon-Sorbonne, France. Her research focuses on critical theory and the history of art.

*French Theory Confronted with Contemporary History Painting*  
(deferred to September 2021–April 2022)

**María José Herrera** is Professor of Social Sciences at the Universidad Nacional de Tres de Febrero, Buenos Aires, Argentina. Her research focuses on modern and contemporary art, particularly from Argentina.

*Critical Expography: Texts and Fragments for the Interpretation of Art on Exhibition*  
(deferred to September–December 2021)

**Michael Kramer** is Assistant Professor of History at the College at Brockport, State University of New York. His research focuses on the modern cultural history of the United States, music, and the history of technology.

*"Programming the Mind": Harry Smith's Computational Imagination*  
(deferred to April–June 2022)

**Wei-Cheng Lin** is Associate Professor of Art History at the University of Chicago, Illinois. His research centers on the history of Chinese art and architecture during the medieval period.

*Necessarily Incomplete: Fragments of Chinese Artifacts*  
(September–June)

**Mia Yinxing Liu** is Assistant Professor of Visual Studies at California College of the Arts, San Francisco. Her research focuses on the history and critical theory of Asian photography and modern Asian art.

*Fragments and Phantasmagoria: Landscape Photography of Lang Jingshan (1895–1998)*  
(deferred to September–December 2021)

**Keelan Overton** is Visiting Scholar in the Interdisciplinary Humanities Center at the University of California, Santa Barbara. Her research centers on art history and architecture of the Islamic world.

*Persian Architecture Fragmented: The Biographies, Trails, and Economies of Iran's Tiled Surfaces, c. 1820–2020*

(deferred to September–December 2021)

**Eleonora Pistis** is Assistant Professor of Art History at Columbia University, New York. Her research focuses on European urbanism and architecture of the 17th and 18th centuries.

*Antiquarian Fragments, Making of Knowledge, and Missing Architecture*

(deferred to January–June 2022)

**Jenni Sorkin** (Consortium Scholar) is Associate Professor in the History of Art and Architecture Department at the University of California, Santa Barbara. Her research centers on contemporary art, gender, and material culture.

*Skin-Grid-Sin: Cloth at the Body's Margins*

(deferred to September 2021–June 2022)

**Akiko Walley** is the Maude I. Kerns Associate Professor of Japanese Art at the University of Oregon, Eugene. Her research focuses on Japanese Buddhist art from the 7th and 8th centuries.

*A Single Drop of Water Is the Entire Ocean: Fragmentation and Assemblage in a Tekagami Calligraphy Album*

(September–June)

**Dagmara Zuzanna Wielgosz-Rondolino** is Assistant Professor of History at the University of Warsaw, Poland. Her research centers on the Eastern Mediterranean during the Greco-Roman Period.

*Fragments of a Fragment. Reconstructing the Early Sculptural Decoration of the Sanctuary of Allat in Palmyra*

(deferred to September–December 2021)

## Postdoctoral Fellows

**Tiffany Barber** is Assistant Professor in the Department of Africana Studies at the University of Delaware, Newark. Her research focuses on African American art and visual culture of the 20th and 21st centuries.

*Undesirability and Her Sisters: Black Women's Visual Work*

(deferred to September 2021–June 2022)

**Theresa Sims** is a postdoctoral fellow at the National Museum of African Art, Smithsonian Institution, Washington, D.C. Her research focuses on African art.

*Bodies in Pieces: Zulu Figurative Art and Colonial Engagement, 1860–1920*

(September–June)

**David Zagoury** is Scientific Assistant at the Bibliotheca Hertziana – Max Planck Institute for Art History, Rome, Italy. His research centers on early modern European art and art theory.

*Art at Breaking Point: Kinetic Images and their Fragmentation in the Early Modern Period*

(September–June)

## GRI-NEH Postdoctoral Fellows

**Cicek Beeby** (Getty Center) is Visiting Research Scholar at the Institute for the Study of the Ancient World, New York University. Her research focuses on funerary practices and spatial analysis in Greece during the early Iron Age and Archaic Period.

*Divisible Objects, Bodies, and Spaces within Ancient Greek Mortuary Landscapes*

(September–June)

## Predoctoral Fellows

**Yong Cho** is a PhD candidate in the Department of Art History at Yale University, New Haven, Connecticut.

*Reading against the Fragmentary Archive: A Mongol Perspective of Chinese Art History, 1271–1368*

(deferred to September 2021–June 2022)

**Mary Learner** is a PhD candidate in the English and Comparative Literature Department at the University of North Carolina at Chapel Hill.

*Material Sampling and Patterns of Thought in Early Modern England*

(deferred to September 2021–June 2022)

**Lisl Schoepflin** is a PhD candidate in the History Department at the University of California, Los Angeles.

*Inca History in Fragments: Physical and Cultural Traces of Andean Voices in the Murúa Manuscripts*

(deferred to September 2021–June 2022)

## Guest Scholars

**Gala Porrás-Kim** (Artist in Residence) is an interdisciplinary, independent artist based in Los Angeles. Her work explores the process of learning and knowledge formation, and the social and political contexts that influence how language and history intersect with art.

(August 2021–June 2022)

## Getty Rothschild Fellow

**Pascal Bertrand** is Professor of Art History at the Université Bordeaux Montaigne, France. He is a preeminent scholar of the history of tapestry whose fellowship focuses on a digital project related to the 18th-century pay registers of the Beauvais tapestry manufactory. Bertrand is the fourth recipient of the Getty Rothschild Fellowship.

(April–July, postponed from Spring 2020)

**Diana Davis** is an independent scholar based in London. Her main area of research is the market for French decorative art in early 19th-century Britain and the role of the dealer in this system. Davis is the fifth recipient of the Getty Rothschild fellowship, which she plans to use to investigate the evolution of the art market in Britain from 1870 to 1930, continuing the history that she began to

chart in *The Tastemakers: British Dealers and the Making of the Anglo-Gallic Interior, 1785–1865* (Getty Publications, 2020).  
(deferred to January–April 2022)

## President's International Council Scholars

**Andreas Scholl** is Director of the Collection of Classical Antiquities for the Berlin State Museums. *Ancient Greek Relief Sculpture and Its Reception in European Art*  
(deferred to 2021/2022)

## Connecting Art Histories Scholars

**Maria Barbara** is Professor of Art History at the Universidade do Estado do Rio de Janeiro, Brazil. Her research focuses on Italian and Iberian art produced between the 15th and 17th centuries. *Tupinambás, the Antarctic France and the Wars of Religion: Representing Violence and Perceiving Cruelty in the Early Modern Period*  
(deferred to January–June 2022)

**Simon Soon** is Senior Lecturer at the University of Malaya, Kuala Lumpur, Malaysia. His research focuses on the art and visual culture of Southeast Asia during the 19th and 20th centuries. *The Procession of Semar and His Cavalcade: Terminologies, Genealogies, Cosmologies and Their Mobilities in the 19th and Early 20th Century Malay Archipelago*  
(deferred to January–June 2022)

## Museum Scholars

**Mark Abbe** is Associate Professor of Art History at the University of Georgia, Athens. His research focuses on Greek and Roman art, particularly marble statuary and polychromy.  
Host Department: Antiquities Conservation  
*Hidden Color: Polychromy on Ancient Marble Sculpture at the Getty*  
(deferred to April–June 2022)

**Kathleen Bickford Berzock** is Associate Director of Curatorial Affairs at the Block Museum of Art, Northwestern University, Illinois. Her research focuses primarily on African art.  
Host Department: Manuscripts  
*African Peoples, Material Culture, and the Medieval World*  
(deferred to July–September 2021)

**Agnès Bos** is Lecturer in Art History at the University of St Andrews, Scotland. Her research focuses on French decorative arts, especially furniture, tapestries, and textiles.  
Host Department: Sculpture and Decorative Arts  
*The French Royal Order of the Holy Spirit (1578–1830): Art and Materiality*  
(April–June)



**Barbara Brejon de Lavergnée** is an independent scholar and an expert on the drawings of Simon Vouet.

Host Department: Drawings

*Monograph on Simon Vouet (1590–1649)*

(deferred to January–April 2022)

**Thomas Galifot** is Chief Curator for Photographs at the Musée d'Orsay, Paris, France. His research focuses on 19th-century photography and photographers.

Host Department: Photographs

*Charles Nègre, French 19th-Century Photographer*

(deferred to September–December 2021)

**Erin Murphy** is the James Needham Chief Conservator at the Weissman Preservation Center and Collections Care, Harvard Library, Cambridge, Massachusetts. Her research focuses on the preservation of photographs.

Host Department: Paper Conservation

*Preservation and Conservation of 20th-Century Stabilized Photographs*

(deferred to January–April 2022)

**Tim Murray** is the Charles La Trobe Professor of Archaeology at La Trobe University, Melbourne, Australia. His research focuses on historical archaeology, urban archaeology, and the history of Australia.

Host Department: Director's Office

*A New Global History of Archaeology*

(deferred to January–April 2022)

**Petya Penkova** is Assistant Professor at the Bulgarian Academy of Sciences in Sofia, Bulgaria.

Host Department: Antiquities Conservation

*Thracian Toreutics from Technological Point of View*

(deferred to April–June 2022)

**Guido Rebecchini** is a lecturer in 16th-century southern European art and Associate Dean for Students at the Courtauld Institute of Art, University of London, England. His research focuses on 16th-century Italian art, politics, and urbanism, as well as courtly art and culture in Mantua.

Host Department: Paintings

*Parmigianino's Brushstrokes and Sixteenth-Century Art Theory*

(deferred to September–December 2021)

## Villa Scholars

**Aaron Burke** is Professor in the Department of Near Eastern Languages and Cultures and the Kershaw Chair of Ancient Eastern Mediterranean Studies at the University of California, Los Angeles. His research focuses on the archaeology of Ancient Israel and the Levant.

*Foreign Fighters in the Levant during the Late Iron Age: Mercenaries and Cultural Exchange*  
(September–December)

**Eric Cline** is Professor of Classics, Anthropology, and History at George Washington University, Washington, D.C. His research focuses on the archaeology and ancient history of the ancient Near East during the late Bronze and early Iron Age.

*After 1177: The Rebirth of Civilization*  
(deferred to September–December 2021)

**Denise Demetriou** is Associate Professor and the Gerry and Jeannie Ranglas Chair in Ancient Greek History at the University of California, San Diego. Her research focuses on cross-cultural interactions within the ancient Greek world.

*Phoenicians among Others: How Migration and Mobility Transformed the Ancient Mediterranean*  
(January–April)

**Tamar Hodos** is Reader in Mediterranean Archaeology at the University of Bristol, England. Her research focuses on archaeology of the Mediterranean during the Iron Age.

*Globalizing Luxuries during the Mediterranean's Iron Age*  
(September–December)

**Brett Kaufman** is Assistant Professor of Classics at the University of Illinois at Urbana-Champaign. His research focuses on cultural history and anthropological archaeology of the ancient Mediterranean and Near East.

*Iron Age Phoenician Political Economy: Democracy, Diplomacy, and Destruction at Tyre and Carthage*  
(deferred to April–June 2022)

**Susan 'Becky' Martin** is Associate Professor of Archaeology and of History of Art and Architecture at Boston University, Massachusetts. Her research focuses on Greek and Phoenician art and archaeology.

*The Forging of Dōros: Greek Myth and Coin Imagery from a Phoenician Port*  
(deferred to January–April 2022)

**Adriano Orsingher** is a postdoctoral researcher at Eberhard Karls Universität Tübingen, Germany. His research focuses on Phoenician and Punic archaeology.

*Beyond Theatre. Performance, Age and Gender in Phoenician and Punic Masks*  
(deferred to April–June 2022)

**Benjamin Porter** is Associate Professor of Middle Eastern Archaeology at the University of California, Berkeley. His research focuses on the archaeology of the Middle East and Mediterranean in the Bronze Age and Iron Age.

*A Mediterranean Bricolage: Rethinking the 'Long' First Millennium BCE Levant*  
(January–April)

**Gary Rendsburg** is the Blanche and Irving Laurie Chair in Jewish History at Rutgers University, New Brunswick, New Jersey. His research focuses on Semitic languages and ancient Near Eastern literature.

*The Spread of Phoenician Writing Culture to Ancient Greece*  
(deferred to April–June 2022)

2019-2020

## **Art and Ecology**

The 2019/2020 scholar-year theme invites scholars to address the strategies and forms through which ecological concepts are generated, adopted, staged, and negotiated in the realm of the visual arts and architecture. The intersections of art and ecology raise important questions about how artistic practices have sought to understand our place in nature and the deep entanglements of natural and cultural formations throughout history. The terms are to be taken broadly: art as product, practice, or skill; and ecology as biological environment, built system, or metaphor for interdependence and connectivity.

From Paleolithic figurines to sculptural interventions in the landscape, or from sacred gardens to the golden ratio in architecture, ecological considerations in art range from the stylistic to the geopolitical, from the material to the philosophical. This multivalent discourse on art and ecology incorporates conservation efforts in the age of the Anthropocene as well as critical endeavors to decentralize the human in favor of the animal, the natural, or the post-human. At the same time, technological advances in archaeology, climate science, and the digital humanities are opening new pathways to ecological understanding and merit scholarly reflection.

## **The Classical World in Context: Thrace (Villa)**

The Getty Scholars Program at the Villa for the 2019/2020 term will consider the ancient culture of Thrace, in particular its relations to its southern neighbor Greece and, in a later period, Rome. The Thracians feature prominently in Greek history and are well attested in literature, art, and archaeology. No doubt interacting already in the Bronze Age, Thracians had particularly close relations with the Greek colonists who settled along the Black Sea coast in the seventh century BC, including those who took an interest in the gold and silver mines in Thracian territory. Although adversaries during the Persian Wars, Thracians were later employed as soldiers to fight beside the Athenians and became a familiar sight in Greece. The Odrysian kingdom united the various Thracian tribes in the mid-fifth century BC and survived into the first century AD. The rich archaeological remains of Thrace, including royal burials with superb gold, silver, and bronze works, attest to the sophistication of the culture, which combined local, Greek, and Persian elements. In turn, Thracian religion, including Orphic beliefs and the worship of the goddess Bendis, had a profound influence in Greece.

## Getty Scholars

**Amanda Boetzkes** is Associate Professor in the College of Arts at the University of Guelph, Canada. Her research focuses on theories of ecology and perception.

*Ecologicity, Vision and Art for a World to Come*  
(April–June)

**Alan Braddock** is the Ralph H. Wark Associate Professor of Art History and American Studies at the College of William & Mary, Williamsburg, Virginia. His research focuses on American art and critical theory.

*Implication: Theory and Practice in Ecocritical Art History*  
(September–June)

**Mónica Domínguez Torres** is Associate Professor of Art History at the University of Delaware, Newark. Her research focuses on the early modern Iberian world.

*Pearls for the Crown: European Courtly Art and the Atlantic Pearl Trade, 1498–1728*  
(September–March)

**Julia Drost** is Director of Research at Deutsches Forum für Kunstgeschichte, Paris, France. Her research focuses on the history of the avant-garde and art criticism.

*Utopias and Dystopias of Nature. Ecological Thought in Surrealism*  
(September–June)

**Laura Frahm** is Associate Professor of Visual and Environmental Studies at Harvard University, Cambridge, Massachusetts. Her research centers on film, media theory, architecture, and urbanism.

*Nature is Design: Living Architectures, Organic Design, and Ecological Media after the Bauhaus*  
(September–June)

**Nazar Kozak** is Senior Researcher in the Department of Art History in the Ethnology Institute at the National Academy of Sciences of Ukraine, Lviv. A specialist in Byzantine and post-Byzantine art in Eastern Europe, his research focuses on contemporary art.

*Surmounting the Chernobyl: Artistic Responses to Ecological Disaster*  
(September–December)

**James Nisbet** (Consortium Scholar) is Associate Professor of Art History at the University of California, Irvine. His research centers on modern and contemporary art and theory with an emphasis on environmental history and the history of photography.

*Ecology against Modernism: Visual Media and the Vitality of Knowledge in the Transatlantic Nineteenth Century*  
(September–June)

**Sugata Ray** is Associate Professor of Art History at the University of California, Berkeley. His research focuses on South and Southeast Asian art and architecture.

*Matter, Material, Materiality: Indian Ocean Art Histories in the Early Modern World, 1500–1800*  
(April–June)

## Postdoctoral Fellows

**Sophia Maxine Farmer** received her PhD in art history at the University of Wisconsin-Madison. Her research focuses on Italian Modernism.

*Il Naturismo Futurista: Fascism, Ecology, and Nature*  
(September–June)

**Grace Kim** received her PhD in History, Anthropology, and Science, Technology, and Society at the Massachusetts Institute of Technology, Cambridge. Her research focuses on the anthropology of art and science.

*Cultures on Culture: Biofilm, Conservation, and the Interface of Art and Environment*  
(September–June)

**Camila Maroja** is Assistant Professor in the Department of Art History & Communication Studies at McGill University, Canada. Her research focuses on modern and contemporary art with emphasis on Latin America.

*Into the Amazon: Nature as a Model to Art*  
(September–June)

**Jason Nguyen** is a postdoctoral fellow in the USC Society of Fellows in the Humanities at the University of Southern California, Los Angeles. His research focuses on the history of architecture.

*Architecture in the Face of Disaster: Buildings, Cities, and Natural Catastrophe in the Seventeenth Century*  
(September–June)

**Omar Olivares Sandoval** received his PhD in art history at Universidad Nacional Autónoma de México.

*Landscape Aesthetics and Humboldtian Science in the Americas: Félix Émile Taunay, Rafael Troya and José Maria Velasco*  
(September–June)

## Predoctoral Fellow

**Michaela Rife** is a PhD candidate in the Department of History of Art at the University of Toronto, Canada.

*Public Art, Private Land: Settler Colonialism, Art and Land Use on the Great Plains*  
(September–June)

## Volkswagen Foundation Fellow

**Jesús Muñoz Morcillo** is a Research Associate and Lecturer at the Institut für Kunst- und Baugeschichte at the Karlsruhe Institute of Technology (KIT), Karlsruhe, Germany.

*Ecphrastic Ecology in Renaissance Visual Culture*

(September–June)

## Guest Scholars

**Larry Coben** is founder and Executive Director of the Sustainable Preservation Initiative. He was trained as an archaeologist and is a consulting scholar at the University of Pennsylvania Museum of Archaeology and Anthropology.

*Build Futures, Save Pasts: Heritage Preservation, Community, and Sustainable Development*

(January–March)

**T. J. Demos** is Professor of History of Art and Visual Culture at the University of California, Santa Cruz. His research focuses on modern and contemporary art in relation to ecology, globalization, and political conflicts.

*Radical Futurisms: Contemporary Art, Political Ecology, and Worlds to Come*

(April–June)

**Kellie Jones** is Professor of Art History and Archaeology at the Institute for Research in African-American Studies at Columbia University, New York. Her research focuses on modern and contemporary art of African American and African Diaspora artists, and of Latinx and Latin American artists.

*Art is An Excuse, Conceptual Strategies*

(January–June)

**Barbara Murovec** is Associate Professor of Art History at the University of Maribor, Slovenia. Her research focuses on collecting and patronage, provenance research, artistic migration, art and politics, historiography and methodology of art history.

*Connecting Collecting and Provenance Research (Slovenia/Ex-Yugoslavia, Eastern Europe)*

(September–December)

**Tavares Strachan** (Artist in Residence) is an independent artist based in New York. Strachan's ambitious and open-ended practice examines the intersection of art, science, and the environment, and has included collaborations with numerous organizations and institutions across these disciplines. His work has been featured in numerous solo exhibitions including *Invisibles* at Regen Projects, *Always, Sometimes, Never* at the Frye Art Museum, and the Bahamas National Pavilion at the 55th Venice Biennale.

*Mapping Invisibility*

(September–June)

## Getty Rothschild Fellow

**Pascal Bertrand** is Professor of Art History at the Université Bordeaux Montaigne, France. He is a preeminent scholar of the history of tapestry whose fellowship focuses on a digital project related to the 18th-century pay registers of the Beauvais tapestry manufactory. Bertrand is the fourth recipient of the Getty Rothschild Fellowship.

(April–June)

## President's International Council Scholars

**Katherine Boo** is an investigative journalist and *New York Times* best-selling author based in Washington, D.C. Her work documents the experiences of the disadvantaged populace.

*Host Department: Office of the President*

(January–June)

**Sunil Khilnani** is Professor of Politics and Director of King's College London India Institute, England. His research focuses on intellectual history and the study of political thought.

*Host Department: Office of the President*

(January–June)

**Earl Powell III** is Director Emeritus and the longest serving Director of the National Gallery of Art, Washington, D.C.

*Host Department: Office of the President*

(February)

## Connecting Art Histories Scholars

**Vera Beatriz Siqueira** is Senior Professor in the Department of History of Art at Rio de Janeiro State University, Brazil. She specializes in modern and contemporary art in Brazil.

*Art and Nature: The Ecological Concept of Form of Roberto Burle Marx*

(January–March)

**Chen Liu** is Associate Professor in the Department of Architecture at Tsinghua University, Beijing, China. She specializes in art, architecture, and urbanism in early modern Europe and the reception of the Renaissance in 20th-century China.

*Renaissance in Reflection: A Comparative Study of Modern Chinese and Western Interpretations*

(January–June)

## Museum Guest Scholars

**Desmond Shawe-Taylor** is Surveyor of the Queen's Pictures in London, England.

*Host Department: Paintings*

(July–September)

**Matthew Hayes** is Director of the Pietro Edwards Society for Art Conservation, New York, New York.

*Host Department: Paintings Conservation*

(July–September)

**Koenraad Brosens** is Associate Professor and Chair of Art History at the Katholieke Universiteit Leuven, Belgium.

*Host Department: Sculpture and Decorative Arts*

(July–September)

**Simone Porcinai** is Director of Chemistry Laboratory II in the Opificio delle Pietre Dure at the Italian Ministry of Cultural Heritage, Florence, Italy.

*Host Department: Decorative Arts Conservation*

(September–December)

**Anastasios Antonaras** is Head of Exhibitions, Communication and Education and Curator of Ancient and Byzantine Glass Collection at the Museum of Byzantine Culture, Thessaloniki, Greece.

*Host Department: Antiquities*

(September–December)

**Hinrich Sieveking** is an independent scholar based in Munich, Germany.

*Host Department: Drawings*

(January–March)

**Eva Hoffman** is Assistant Professor of Art History at Tufts University, Medford, Massachusetts.

*Host Department: Manuscripts*

(January–March)

**Philip Brookman** is Consulting Curator at the National Gallery of Art, Washington, D.C.

*Host Department: Photographs*

(January–March)

**Petya Penkova** is Assistant Professor at the Bulgarian Academy of Sciences in Sofia, Bulgaria.

*Host Department: Antiquities Conservation*

(April–June)

## Getty Scholars

**Zosia Archibald** is Senior Lecturer in Classical Archaeology and Ancient History at the University of Liverpool, England. Her research focuses on classical archaeology of southern Europe and the Aegean.

*Orphic Echoes: Divine, Human, and Animal Interactions in Ancient Thrace*

(April–June)

**Amalia Avramidou** is Assistant Professor of Classical Archaeology at the Democritus University of Thrace, Komotini, Greece. Her research focuses on cultural exchanges and appropriations of Thrace.



*Greek Theater and Ancient Thrace: An Overview of the Archaeology, Iconography and Literature*  
(April–June)

**Joe Manning** is the William K. and Marilyn M. Simpson Professor of Classics and History at Yale University, New Haven, Connecticut. His research centers on the economic and legal history of the Hellenistic world and on social and cultural responses to climate change.

*Volcanoes, Nile Variability and the Course of Egyptian History*  
(April–June)

**Dimitris Matsas** is an independent scholar based in Komotini, Greece. His research focuses on Greek-Thracian cult relations, particularly in the area of Ismaros.

*Thracians and Greeks in Thrace and Samothrace: Aspects of Cult*  
(April–June)

**Emil Nankov** is Assistant Professor at the National Institute of Archaeology with Museum, Bulgarian Academy of Sciences in Sofia, Bulgaria. His research centers on the effects of military mobility on local political and cultural landscapes.

*Within a Throw's Reach: Sling Bullet Messages of Shared Pasts*  
(January–March)

**Ivo Topalilov** is Associate Professor of Classical Archaeology at Shumen University, Bulgaria. His research focuses on ancient propaganda during the 2nd century.

*The Foundation Myth as a Source for the Ethnicity of the Intellectual Elite in Roman Thrace*  
(January–March)

**Despoina Tsiafaki** is Classical Archaeologist and Director of Research at the Athena Research and Innovation Center in Information, Communication and Knowledge Technologies, Marousi, Greece. Her archaeological research centers on ancient Greece, Thrace and the North Aegean area.

*Greeks and Myths Travel to Thrace*  
(January–March)

**Julia Tzvetkova** is Assistant Professor of Ancient History at Sofia University, "St. Kliment Ohridski," Bulgaria. Her research focuses on the historical geography of ancient Thrace and ancient settlement patterns.

*The Hemidrachms of the Thracian Chersonese: Iconography, Design and Interpretation*  
(September–December)

## Predoctoral Fellow

**Matthew Schueller** is a PhD candidate in the Department of Classics at the University of North Carolina at Chapel Hill.

*Public Entertainment Venues as Urban Network Actors in Roman Macedonia and Thrace*  
(September–June)

2018-2019

## MONUMENTALITY

Monuments and the monumental address fundamental questions of art and architectural history such as size and scale. Applicants are encouraged to address monumentality in all of its distinct forms, as embodied by various cultures and powers throughout history. Research trajectories to consider include the role of monumentality as a tool for nation building, the subversive potential of monument making, and the monumental in buildings, sculptures, installations, murals, and even small-scale objects.

### The Classical World in Context: Persia (Villa)

For a second year, the 2018/2019 term of the Getty Scholars Program at the Villa will address the political, intellectual, religious, and artistic relations between Persia, Greece, and Rome from the ninth century BC to AD 651. The Greeks viewed the Persian Empire, which reached from the borders of Greece to India, as a vastly wealthy and powerful rival and often as an existential threat. When the Macedonian king Alexander the Great finally defeated the Persians in 331 BC, Greek culture spread throughout the Near East, but native dynasties—first the Parthian (247 BC–AD 224) and then the Sasanian (AD 224–651)—soon reestablished themselves. The rise of the Roman Empire as a world power quickly brought it, too, into conflict with Persia, despite the common trade that flowed through their territories.

## Getty Scholars

**Renee Ater** is Associate Professor Emerita of History of Art at the University of Maryland, College Park. Her research focuses on 19th- and 20th-century American art.

*Contemporary Monuments to the Slave Past: Race, Memorialization, Public Space and Civic Engagement*

(September–December)

**Savino di Lernia** is Associate Professor of African Prehistory at Sapienza University of Rome, Italy. His research centers on Saharan pre-history.

*Building the Saharan Landscape: Monuments and Monumentality among Prehistoric Herders*

(January–March)

**Edward Dimendberg** (Consortium Scholar) is Professor of Humanities at the University of California, Irvine. His research focuses on modern architecture and urbanism.

*The Los Angeles Project: Architectural and Urban Theories of a Non-Monumental Metropolis*

(September–June)

**Darby English** is Carl Darling Buck Professor at the University of Chicago, Illinois. He specializes in modern and contemporary art and cultural studies.

*An Essay on Discomposure*

(September–June)

**Hal Foster** is Professor of Art and Archaeology at Princeton University, New Jersey. He specializes in modern and contemporary art and theory.

*Richard Serra*

(January–March)

**Guolong Lai** is Associate Professor of History of Art at the University of Florida, Gainesville. He specializes in early Chinese art and archaeology.

*Monumentality and Empire in Qin Archaeology and Paleography*

(September–June)

**Stanislaus von Moos** is Professor Emeritus of History of Art at University of Zürich, Switzerland. He specializes in 20th-century architecture history.

*SLABS*

(January–March)

**Mara Wade** is Professor of Germanic Languages and Literatures at the University of Illinois at Urbana-Champaign. Her research focuses on media theory and history.

*The Politics of Culture: Public Monuments in the Free Imperial City, Nürnberg 1521–1620*

(September–December)

**Jung-Ah Woo** is Associate Professor of Art History at Pohang University of Science and Technology, South Korea. She specializes in modern and contemporary art.

*For the Love of the Fatherland: Monuments and Anti-Monuments of Korean Contemporary Art in the Age of Globalization*

(September–June)

## Connecting Art Histories Scholars

**Celia Ghyka** is Associate Professor of History and Theory of Architecture and Heritage Conservation at Ion Mincu University of Architecture and Urban Planning, Bucharest, Romania. Her research focuses on contemporary art and architecture.

*Reinventing the Pedestal. The 'When' of Monumentality*

(January–March)

**Nicolás Kwiatkowski** is Associate Professor of Problems of Cultural History at the National University of General San Martín and Associate Researcher at the National Council for Scientific Research in Buenos Aires, Argentina. His research centers on early modern cultural history.

*Elephant Monuments in the Early Modern World*  
(April–June)

**Michalis Olympios** is Assistant Professor of History of Western Art at the University of Cyprus, Nicosia. His research focuses on medieval art and architecture in Europe and the Mediterranean.  
*Architecture, Liturgy, and Commemoration at the Papal Collegiate Church of Saint-Urbain, Troyes*  
(September–December)

**Kavita Singh** is Professor of Arts and Aesthetics at Jawaharlal Nehru University, India. Her research focuses on the history of museums in colonial and postcolonial India and on the history of Indian courtly paintings.  
(April–June)

## Predoctoral Fellows

**Cristobal Jacome-Moreno** is a PhD candidate in the Department of Art and Art History at the University of Texas at Austin.  
*Constructing Mexican Monumentality: Architecture in El Pedregal (1940–1952)*  
(September–June)

**Samuel Omans** is a PhD candidate in the Institute of Fine Arts at New York University, New York.  
*Monumentality in El Lissitzky's Theory of Spatial Form*  
(September–June)

## Postdoctoral Fellows

**Nikolas Drosos** is an independent scholar based in Toronto, Canada. He specializes in 20th-century European art and architecture.  
*"Monumental-Decorative Art" under State Socialism*  
(September–June)

**Raino Isto** received his PhD in Art History at the University of Maryland, College Park.  
*Monumental Endeavors: Socialist Heritage and 'Weak Monumentality' in Post Socialist Southeastern Europe*  
(September–June)

**Elizabeth Kassler-Taub** is Visiting Assistant Professor of Early Modern Art at Case Western Reserve University, Cleveland, Ohio. She specializes in early modern architectural history.  
*At the Threshold of the Mediterranean: Architecture, Urbanism and Identity in Early Modern Sicily*  
(September–June)

**Morgan Ng** received his PhD in the History of Art and Architecture at Harvard University, Cambridge, Massachusetts.  
*The Stratified City: Military Architecture and Urban Experience in Sixteenth-Century Italy*

(September–June)

**Inderbir Singh Riar** is Associate Professor in the Azrieli School of Architecture & Urbanism at Carleton University, Ontario, Canada. His research focuses on the architecture and urbanism of welfare states.

*1948: Lewis Mumford, Monumentality, and the Crisis of Modernity*

(September–June)

## Guest Scholars

**Theaster Gates** (Artist in Residence) is an independent artist based in Chicago, Illinois. He is internationally renowned for his artistic installations related to social justice issues.

*My Shirt and My Cloak—A History of Radical Philanthropy Through the Built Environment*

(September–June)

**Avinoam Shalem** is Riggio Professor of History of the Arts of Islam and Director of Undergraduate Studies at Columbia University, New York. His research focuses on the cross-cultural exchanges in the Mediterranean Basin.

*When Nature Becomes Ideology: Monuments, Landscape and the Sight of Memory*

(January–March)

**Karl Schloegel** is Professor Emeritus of Eastern European History at the Europa-Universität Viadrina, Frankfurt (Oder), Germany. He specializes in Russian and Soviet history.

*Monumental Designs: Dams and Power Stations in the USA and USSR in the 1930s*

(April–June)

## Getty Rothschild Fellow

**Tessa Murdoch** is an independent curator and freelance lecturer and writer. She is the third recipient of the Getty Rothschild Fellowship. Her research focuses on the history of decorative arts with an emphasis on clocks, furniture, jewelry, sculpture, gold, and silver.

(January–March)

## Association of Research Institutes in Art History Fellow

**Hiroko Shikida** is Curator of Musashino Art University Museum and Library in Tokyo, Japan. She specializes in modern Japanese design history.

(January–May)

## Museum Guest Scholars

**David Bourgarit** is Senior Archaeometallurgist at the Centre de Recherche et de Restauration des Musées de France (C2RMF) and Researcher at Laboratoire Préhistoire et Technologie, CNRS-Université Paris Ouest.

*Host Department: Decorative Arts and Sculpture Conservation*  
(July–September)

**Rika Burnham** is Head of Education at The Frick Collection, New York.

*Host Department: Education, Public Programs, and Interpretive Content*  
(September–December)

**Ada Labriola** is an independent scholar and curator based in Florence, Italy.

*Host Department: Manuscripts*  
(September–December)

**Sandra Phillips** is Curator Emerita of Photography at the San Francisco Museum of Modern Art, California.

*Host Department: Photographs*  
(January–March)

**Ruven Pillay** is Research Scientist and Project Manager at the Centre de Recherche et de Restauration des Musées de France (C2RMF).

*Host Department: Antiquities Conservation*  
(July–September)

**Rubina Raja** is Professor of Classical Archaeology at Aarhus University, Denmark.

*Host Department: Antiquities*  
(July–September)

**Harriet Stratis** is an independent scholar and conservator and former Senior Research Conservator at the Art Institute of Chicago, Illinois.

*Host Department: Paper Conservation*  
(April–June)

**Catherine Whistler** is Keeper of Western Art at the Ashmolean Museum, University of Oxford, England.

*Host Department: Drawings*  
(April–June)

## Villa Scholars

**Matthew Canepa** (Villa) is Professor of Art History and Archaeology at the University of California, Irvine. He specializes in ancient Iranian art and archaeology.

*The Iranian Royal Image and the Transformation of Eurasia's Visual Cultures of Power*  
(January–March)

**Zsuzsanna Gulácsi** (Villa) is Professor of Art History and Comparative Cultural Studies at Northern Arizona University, Flagstaff. Her research focuses on late antique Mesopotamia.  
*Dura from the East: Iranian Impact on the Formation of Religious Arts Across the Trade Routes of the Asian Continent during the 3rd–6th centuries CE*  
(April–June)

**Stefan Hauser** (Villa) is Professor of Archaeology and Ancient Mediterranean Culture at the Universität Konstanz, Germany. He specializes in Near/Middle Eastern Archaeology.  
*Plurality, Segregation and Integration: Transformations of Religious Systems in the Arsacid Period*  
(January–March)

**Mogens Larsen** (Villa) is Professor Emeritus of Assyriology at the University of Copenhagen, Denmark. His research centers on archaeology and Assyriology.  
*The Development of Neo-Assyrian Palatial Art, ca. 850–620 BC*  
(September–March)

**Kathleen Lynch** (Villa) is Professor of Classics at the University of Cincinnati, Ohio. Her research focuses on Greek pottery from archaeological contexts.  
*Athenian Pottery in the Achaemenid Empire*  
(April–June)

**Margaret Root** (Villa) is Professor and Curator Emerita of Near Eastern and Classical Art and Archaeology at the University of Michigan, Ann Arbor. She specializes in the ancient Near East and Greece.  
*Persia and the Parthenon*  
(January–March)

**Jason Schlude** (Villa) is Associate Professor of Classics at the College of St. Benedict (St. Joseph) and St. John's University (Collegeville), Minnesota. He specializes in history and archaeology of the Near East in the Roman period.  
*The Parthian Palimpsest: Arsacids, Romans, and the Politics of the Ancient Middle East*  
(April–June)

**Henner von Hesberg** (Villa) is former Director of the German Archaeological Institute, Berlin. His research focuses on archaeology of Greek cities in the Western Mediterranean.  
*Architectural Models and Small Terracotta Altars in Selinunt (Sicily) as Evidence in the Archaic Period (6th cent. BC)*  
(September–December)

**Antigoni Zournatzi** (Villa) is Director of Research at the National Hellenic Research Foundation, Athens, Greece. Her research focuses on Greco-Persian and Achaemenid studies.  
*The King's Peoples and Lands: The Apadana Reliefs, Herodotean Ethnography and the Persian Imperial Lore*

(April–June)

2017-2018

## Iconoclasm and Vandalism

Iconoclasm raises contentious questions that transcend cultural and temporal boundaries. It can be understood as vandalism, destruction, or a means of repression, all of which fundamentally put culture at risk.

However, iconoclasm can also be a form of protest or a vehicle for creative expression. Iconoclasm is transformative, creating entirely new objects or meanings through alterations to existing artworks. Charged with symbolism, these remains testify to a history of reception, offering clues about the life and afterlife of an object. To a certain extent, all radical changes in cultural production can be described as iconoclastic.

Applicants are encouraged to adopt a broad approach to the theme by addressing topics such as religious and political iconoclasm, protection of cultural heritage, use of *spolia*, *damnatio memoriae*, street art, graffiti, performance art, or activism.

## The Classical World in Context: Persia (Villa)

The Getty Scholars Program at the Villa for the 2017/2018 and 2018/2019 terms will address the political, intellectual, religious, and artistic relations between Persia, Greece, and Rome from the ninth century BC to AD 651. The Greeks regarded Media in western Iran as one of the great kingdoms of the East, but it was the Persian Empire, forged by the Achaemenid Dynasty (sixth to fourth century BC), that became their principal adversary. Reaching from the borders of Greece to India, the Persian Empire was viewed by the Greeks as a vastly wealthy and powerful rival and often as an existential threat. When the Macedonian king Alexander the Great finally defeated the Persians in 331 BC, Greek culture spread throughout the Near East, but native dynasties—first the Parthian (247 BC–AD 224) and then the Sasanian (AD 224–651)—soon reestablished themselves.

The rise of the Roman Empire as a world power quickly brought it, too, into conflict with Persia, despite the common trade that flowed through their territories. The 2017/2018 scholar year is the first of two that will be devoted to this theme. Priority will be given to research projects that are cross-cultural and interdisciplinary, and that utilize a wide range of archaeological, textual, and other evidence.

Getty Scholars



**Alka Patel** (Consortium Scholar) is Associate Professor of History of Art at the University of California, Irvine. Her research focuses on South Asian architecture and Islamic architecture.  
*India, Iran and Empire: The Shansabānīs of Ghūr, c. 1150–1215*  
(September–June)

**Zoë Strother** is Professor of African Art at Columbia University, New York. She specializes in African Art History.  
*Iconoclasms in Africa*  
(January–June)

**Michael Diers** is Professor of Art History at Humboldt-Universität zu Berlin, Germany. His research centers on modern and contemporary art, photography, visual arts, and film.  
*Symbolic Threats: Art, Dissent and the Aesthetic of Provocation*  
(September–March)

**Dario Gamboni** is Professor of History of Art at Université de Genève, Switzerland. His research concerns modern and contemporary art.  
*Modernism, Aniconism, and Religion*  
(April–June)

**Richard Wrigley** is Professor of History of Art at University of Nottingham, United Kingdom. His research focuses on the history of French visual culture.  
*Iconoclasm's Aftermath: Traces and Vestiges of the French Revolution in the Architectural Fabric, Monuments and Visual Culture of Early Nineteenth-Century Paris*  
(September–December)

**Lisa Sousa** is Professor of History and Chair in Latin American Studies at Occidental College, Los Angeles, California. Her research focuses on Pre-Columbian and Colonial Mexican History.  
*"So That the Indians Would Forget Their Superstitions": The Desecration of Sacred Sites and Objects in Colonial Mexico*  
(January–June)

**Tatiana Flores** is Associate Professor of History of Art at Rutgers University, New Jersey. Her research centers on Latin American and contemporary art.  
*Art and Visual Culture under Venezuela's Bolivarian Revolution*  
(January–June)

**Patrick Michel** is Professor of History of Art at Université Lille 3 - Charles de Gaulle, France. His research focuses on investigating iconoclasm in modern art.  
*The (Fatal) Effects of Prudery on Art in France in the XVII and XVIII Centuries: An Episode of the Difficult Relations Between Art and Iconoclasm*  
(April–June)

## Predocctoral Fellows

**Patricia Yu** is a PhD candidate in the History of Art Department at the University of California, Berkeley.

*Translating the Yuanming Yuan from Past to Present*  
(September–June)

**Niels Henriksen** is a PhD candidate in the History of Art and Archaeology Department at Princeton University, New Jersey.

*Asger Jorn and the Scandinavian Institute for Comparative Vandalism*  
(September–June)

## Postdoctoral Fellows

**Francesca Borgo** received her PhD in the History of Art and Architecture Department at Harvard University, Cambridge, Massachusetts.

*Battle and Representation in the Cinquecento*  
(September–June)

**Michelle Maydanchik** is Postdoctoral Associate at the University of Pittsburgh, Pennsylvania.

*From the Cobblestones to the Blogosphere: Spectacles of Iconoclasm in Putin's Russia*  
(September–June)

**Jaya Remond** is Postdoctoral Research Fellow at Max-Planck-Institut für Wissenschaftsgeschichte, Berlin, Germany.

*New Flowerings: Nature and the Business of Early Modern Picture-Making in Post-Iconoclasm Northern Europe*  
(September–June)

## Guest Scholars

**Josip Belamarić** is Head of Cvito Fisković Centre at the Institute of Art History, Split, Croatia.

*The Metamorphosis of the Diocletian's Palace into Medieval Town*  
(September–March)

**Thomas Campbell** is the ninth director of the Museum of Metropolitan Art (2009–2017). His research focuses on the changing environment in which museums are operating and the ways art and cultural heritage can be used to promote mutual understanding.

*Museums and Audience Engagement in the Modern World*  
(March–June)

**James Coleman** (Artist in Residence) is an independent visual artist based in Dublin and Paris. Since the early 1970s, Coleman has been internationally renowned for his installations incorporating film, video, theater, and slide-projected images with recorded narration.

*Art Project. Archives. Conservation.*

(January–June)

**Deborah Dorotinsky** is Professor of Historiography of Art at the Universidad Nacional Autónoma de México, Instituto de Investigaciones Estéticas, Coyoacán, Mexico.

*Craft, Folk Art, Handcrafts or Artesanías? Directions of the Concept of Popular Arts in the 1960s*

(April–June)

**Hubertus Gassner** is former Director of Hamburg Kunsthalle in Hamburg, Germany.

*Edward James and Mexican Surrealism/Vandalism in the Russian Revolution, 1917–1930*

(January–March)

**Tim Murray** is Professor of Archaeology at La Trobe University, Melbourne, Australia. His research focuses on building archaeological theory.

*The Poverty of Archaeological Theory*

(September–December)

**Mauro Mussolin** is an architectural and art historian from the Università IUAV di Venezia, Italy. His research focuses on material culture from the late medieval to modern era.

*Ritual and Symbolic Vandalism in Late Medieval Italy*

(April–June)

**Karl Schlögel** is Professor Emeritus of Eastern European History at the Europa-Universität Viadrina, Frankfurt (Oder), Germany. He specializes in Russian and Soviet history.

*Vandalism and Iconoclasm: The Case of 20th-Century Russia*

(January–June)

**Iván Szántó** is Associate Professor at the Eötvös Loránd University, Budapest, Hungary.

*Ottoman Art and Its Baroque Afterlife in Central Europe*

(January–March)

**Tian Wei** (Artist in Residence) is a Chinese-born independent artist based in Beijing and Los Angeles. Influenced by Chinese calligraphy, his work grapples with finding common ground between an inherited sense of a rigorously defined line and the abstract idiom of the contemporary West. It constructs a bridge between things that appear to be polar opposites or complementary pairs (e.g., yin and yang), a concept deeply embedded in Chinese thinking.

*Interpretation of "Iconoclasm and Vandalism"*

(September–March)

**Angela Vanhaelen** is Professor of Art History and Communication Studies Department at McGill University, Montreal, Canada. She specializes in 17th-century Dutch visual culture.

*Reanimating the Graven Image in Early Modern Amsterdam*

(April–June)

**Henri Zerner** is Professor Emeritus of Art History and Architecture at Harvard University. His research focuses on the French Renaissance and modern art.

*Ingres's Virgil Reading the Aeneid, A Life Long Obsession*  
(September–March)

## President's International Council Scholar

**Peter Frankopan** is Director of Classical and Byzantine Studies at the Oxford Centre for Byzantine Research. He specializes in the history of the Byzantine Empire in the 11th century and the relations between Christianity and Islam.

*Host Department: Office of the President*  
(October)

## Getty Rothschild Fellow

**Thomas Campbell** is the ninth director of the Museum of Metropolitan Art (2009–2017). He is the second recipient of the Getty Rothschild Fellowship. His research focuses on the changing environment in which museums are operating and the ways art and cultural heritage can be used to promote mutual understanding.

*Museums and Audience Engagement in the Modern World*  
(November–February)

## National Endowment for the Humanities Fellows

**Nadja Millner-Larsen** is Lecturer in Visual Cultures at Goldsmiths College, University of London, United Kingdom.

*Up Against the Real: Black Mask from Art to Action*  
(September–April)

**Sara Ryu** is Honorary Scholar at Washington University in St. Louis, Missouri.

*The Art of Making Again in Early Modern Mexico and Europe*  
(September–April)

## Museum Guest Scholars

**Joan Aruz** is Curator in Charge Emerita, Department of Ancient Near Eastern Art, at the Metropolitan Museum of Art, New York.

*Host Department: Antiquities*  
(January–March)

**Linda Borean** is Associate Professor of Art History at the University of Udine, Italy.

*Host Department: Paintings*  
(September–December)

**John Falconer** is Lead Curator of Prints, Drawings, and Photographs at the British Library, United Kingdom.

*Host Department: Photographs*  
(September–December)

**Helen Jacobsen** is Senior Curator of French Decorative Arts at the Wallace Collection, London.

*Host Department: Sculpture and Decorative Arts*  
(January–March)

**Richard Leson** is Associate Professor of Art History at the University of Wisconsin-Milwaukee.

*Host Department: Manuscripts*  
(April–June)

**Anne Maheux** is an independent conservator and former Head Conservator of Prints, Drawings, Maps, and Manuscripts at the Library and Archives Canada, Ontario.

*Host Department: Paper Conservation*  
(April–June)

**Marc-André Paulin** is Head of the Conservation Department at the Centre for Research and Restoration of the Museums of France.

*Host Department: Decorative Arts Conservation*  
(January–March)

**Simonetta Prosperi Valenti Rodinò** is Professor at Università di Roma "Tor Vergata," Italy.

*Host Department: Drawings*  
(April–June)

**Norman Yoffee** is Professor Emeritus of Anthropology and Near Eastern Studies at the University of Michigan, Ann Arbor. His research focuses on the anthropology and history of ancient Mesopotamia.

*Host Department: Director's Office*  
(September–December)

## Villa Scholars

**Maria Brosius** (Villa) is Associate Professor of Near and Middle Eastern Civilizations at the University of Toronto, Canada. Her key field of research is the Achaemenid Empire and the cultural contacts between the ancient Near East and the classical world.

*The Persian Empires – Multilingual and Multiscriptual Centres for the Transmission of Knowledge*  
(September–October)

**Albert de Jong** (Villa) is Professor of Comparative Religion and Religions of Antiquity at Universiteit Leiden, the Netherlands. His research focuses on Sasanian history, Iranian religions, and the study of religion.

*East of the Euphrates: The Contribution of Sasanian History to Theorizing Late Antiquity*  
(April–June)

**Vito Messina** (Villa) is Assistant Professor of Iranian Archaeology at Università di Torino, Italy. His research focuses on archaeology of Mesopotamia and Iran.

*Lost Hellenistic Sculptures 'Rediscovered' in Mesopotamia and Iran*  
(April–June)

**Margaret Miller** (Villa) is Professor of Classical Archaeology at the University of Sydney, Australia. She is a scholar of archaeology, art history, and classics.

*Selective Persianization of Greek Myth*  
(April–June)

**Kathryn Morgan** (Villa) is Professor of Classics at the University of California, Los Angeles. Her research focuses on Ancient Greek culture.

*Persia and Historical Process in Aeschylus' Persians*  
(September–December)

**Alessandro Poggio** (Villa) is Research Fellow at the Scuola Normale Superiore di Pisa, Italy. His research focuses on the history of art, and ancient Near Eastern and Greek archaeology.

*Beyond 'Greco-Persian': Glyptic as an Index of Artistic Processes in the Eastern Mediterranean*  
(January–March)

**Rolf Strootman** (Villa) is Associate Professor of Ancient History at the Universiteit Utrecht, the Netherlands. He is a scholar of history and culture of the ancient world.

*Iranians in the Hellenistic East: Imperial Culture and Local Identity from the Persians to the Parthians (4th to 2nd Century BCE)*  
(September–March)

**Miguel John Versluys** (Villa) is Professor of Classical and Mediterranean Archaeology at Universiteit Leiden, the Netherlands. He specializes in Hellenistic and Roman Eurasian archaeology.

*Innovating Objects: The Impact of Global Connections and the Formation of the Roman Empire (ca. 200–30 BC)*  
(April–June)

## Postdoctoral Fellow

**Jake Nabel** (Villa) received his PhD in the Department of Classics at Cornell University, Ithaca, New York.

*Made on the Margins: Ancient Persia, the Classical Mediterranean, and their Intermediaries*  
(September–June)

2016-2017

## Art and Anthropology

The global turn in art history seems to be intensifying a rapprochement with anthropology, leading to a more deliberate inclusion of untraditional, vernacular, and indigenous arts. This process challenges both the canons of art and the methodologies in the different fields of art history, as these two disciplines adapt to the analysis of the cultural production of art and material culture from around the world. These developments build on the legacy of structural anthropology, which has had a significant impact, particularly on contemporary art, since the 1960s, and the profound exchanges that have occurred in the prehistoric, pre-Columbian, African, Oceanic, and Asian fields, which have combined archaeological and ethnographic data to analyze their objects of research.

Applications might address both past and present relationships among the disciplines of art history and anthropology as well as archaeology. What might a more anthropological history of art, or a more art-historical anthropology, offer? What can the disciplines learn from one another? How might a collaboration of art-historical, anthropological, and archaeological methodologies help us understand and rewrite the histories of art, material objects, and artisanal practices? The Getty Research Institute invites proposals from scholars and fellows on these and other issues addressing the relationship between art and anthropology.

## The Classical World in Context: Egypt (Villa)

For a second year, the Getty Scholars Program at the Villa will focus on relations between the cultures of the classical world and Egypt, which had a crucial, and often reciprocal, impact on cultural trajectories in both spheres from the Bronze Age through the coming of Islam. Priority will be given to research topics that are cross-cultural and interdisciplinary, utilizing a wide range of archaeological, textual, anthropological, and other evidence. This forms the first in a series of research projects that will investigate the ways in which the classical world interacted with the surrounding civilizations of the Mediterranean, Near East, and beyond through trade, warfare, diplomacy, cultural influence, and other forms of contact from the Bronze Age to late antiquity.

## Getty Scholars

**Susan Dackerman** (Consortium Scholar) is Adjunct Associate Professor in the Department of Art History at the University of Southern California, Los Angeles. She specializes in Northern Renaissance art.

*Early Modern Print Culture and the Islamic World*  
(September–June)

**Carolyn Dean** is Professor of History of Art and Visual Culture at the University of California, Santa Cruz. She is a scholar of pre-Columbian art and culture.

*The Non-Image Challenge to Art History and Anthropology*  
(September–June)

**Aaron Glass** is Associate Professor at Bard Graduate Center, New York. His research focuses on the anthropology of art, museums, and Indigenous peoples of North America.

*Franz Boas's 1897 Monograph and the Anthropology of Art*  
(April–June)

**Patrick Thomas Hajovsky** is Associate Professor in the Sarofim School of Fine Arts at Southwestern University, Georgetown, Texas. He specializes in pre-Columbian Mesoamerica, particularly Postclassic Central Mexico.

*Currencies of Wealth and Fame: The Social Lives of Luxury Objects in Aztec Mexico*  
(April–June)

**Joseph Imorde** is Professor of Art History at Universität Siegen, Germany. His research centers on the historiography of art history, archaeology, anthropology, and ethnography.

*Boundary Work: Towards a Global Dimension of Art History (after 1900)*  
(January–March)

**Howard Morphy** is Distinguished Professor in the School of Archaeology and Anthropology at the Australian National University, Canberra. His research concerns the anthropology of art, museum anthropology, world art history, the relative autonomy of form, and Australian Aboriginal art.

*The Dialogic Nature of the Relationship Between Figuration and Abstraction – Perspectives from Indigenous Australia*  
(January–June)

**Susan A. Phillips** is Associate Professor of Environmental Analysis at Pitzer College, Claremont, California. She is a scholar of anthropology, critical ethnography, community-based research, criminal justice, gangs, prisons, violence, drug trade, law, urban environments, visual culture, graffiti, and urban history.

*Graffiti, Vernacular Art, and Expression*  
(September–December)

**Peter Probst** is Professor and Chair of the Department of Art History and Adjunct Professor in the Department of Anthropology at Tufts University, Medford, Massachusetts. His research concerns African art, historiography, anthropology, and art history.

*Shifting Subjects: The Making of African Art History*  
(January–March)

**Katie Scott** is Professor in the History of Art at the Courtauld Institute of Art, London, United Kingdom. Her research centers on art history and material culture.



*Artists' Things: Lost Property from Eighteenth-Century France*  
(September–December)

**Carlo Severi** is Professor and Director of Studies at the Laboratoire d'anthropologie sociale, École des Hautes Études en Sciences Sociales (EHESS), and Director of Research at the Centre National de la Recherche Scientifique (CNRS), Paris, France. He is a scholar of Native American cultures, social anthropology, and the anthropology of art and memory.

*Transmuting Images: New Horizons for the Anthropology of Art*  
(January–June)

**Ruti Talmor** is Assistant Professor of Media Studies at Pitzer College, Claremont, California. Her main research interests are the anthropology of art, anthropology of media, visual anthropology, and visual studies.

*I and I: Transnational Art Practice in Ghana*  
(September–December)

**Lyneise Williams** is Associate Professor of Art History in the Department of Art at the University of North Carolina at Chapel Hill. Her research concentrates on early 20th-century Latin American art and visual culture, Black Atlantic visual studies, and French Atlantic studies.

*The Glamorous One-Two Punch: Alfonso Teofilo Brown, Sports, and the Making of Black Male Beauty in Interwar Paris*  
(September–December)

## Predocctoral Fellows

**Grace T. Harpster** is a PhD candidate in the History of Art Department at the University of California, Berkeley.

*Carlo Borromeo's Itineraries*  
(September–June)

**Julia Christine Lum** is a PhD candidate in the History of Art Department at Yale University, New Haven, Connecticut.

*A Traveling Art: Cross-Cultural Landscapes of the Pacific, 1788–1848*  
(September–June)

## Postdoctoral Fellows

**Anneka Lenssen** is Assistant Professor of Global Modern Art in the History of Art Department at the University of California, Berkeley.

*Being Mobilized: The Vitality of Arab Art, 1930–1960*  
(September–June)

**Albert Narath** is Assistant Professor in the History of Art and Visual Culture Department at the University of California, Santa Cruz.

*Modernism in Mud: Imagining Pueblo Architecture Between Art History and Anthropology*  
(September–June)

**Giulia S. Smith** is a PhD candidate in the History of Art Department at University College London, United Kingdom.

*An Anthropology of Ourselves: The Independent Group from Urban Fieldwork to Global Ecology, 1929–1973*  
(September–June)

**Daniel M. Zolli** received his doctorate from the History of Art and Architecture Department at Harvard University, Cambridge, Massachusetts.

*Voices in the Workshop: Donatello and Theories of Making in Fifteenth-Century Oral Culture*  
(September–June)

## Guest Scholars

**George H. Okello Abungu** is Founding Director and Lead Consultant of Okello Abungu Heritage Consultants based in Nairobi, Kenya. His research focuses on archaeology, museology, and the historical preservation and sustainable cultural management of African heritage.

*Museumizing and De-Museumizing the Sacred Carved Wooden Vigongos of the Miji Kenda People of Coastal Kenya: Contested Identities, Contested Meanings*  
(September–December)

**Naman Ahuja** is Professor of Indian Art and Architecture at the School of Arts and Aesthetics, Jawaharlal Nehru University, New Delhi, India. He is a scholar of Indian iconography, sculpture, temple architecture, Sultanate period painting and issues around transculturalism in antiquity.

*Art in the Private Domain. Terracotta, Ivory and Wooden Small-Finds in India: 2nd Century BC to 2nd Century AD*  
(January–June)

**María Isabel Baldassare** is Professor and Director of the MA Program in the History of Art of Argentina and Latin America at the Instituto de Altos Estudios Sociales, Universidad Nacional de San Martín (UNSAM), Buenos Aires, Argentina. Her research centers on art collecting, art markets, and late 19th- and early 20th-century European, Latin America, and Argentinean art.

*America Latina and the Idea of a "Global" Modernity*  
(January–March)

**Hans Belting** is Advisor of the Global Art and the Museum project at the Zentrum für Kunst und Medientechnologie, and Professor Emeritus in the Institut für Kunstwissenschaft und Medientheorie at the Staatliche Hochschule für Gestaltung Karlsruhe, Germany. He is a scholar of medieval and early modern European art, as well as of contemporary art and theory.

*Anthropology and Contemporary Art in the Global Age*  
(September–December)

**Andrea Buddensieg** is Curator, Researcher, and Project Manager of the Global Art and the Museum project at the Zentrum für Kunst und Medientechnologie, Karlsruhe, Germany. Her main research interests are 20th-century design and contemporary art.

*Anthropology and Contemporary Art in the Global Age*  
(September–December)

**Hugo Dijkstal** is an independent sound artist and designer based in Amsterdam, the Netherlands.

*The Art of Sound Across Cultural Spaces and Divides*  
(September–June)

**Baiding Fan** is Assistant Professor in the Department of Art History at the China Academy of Art, Hangzhou, China. His main research interests are the artistic theory of the Renaissance, historiography of art history, and the history of iconology.

*Shifting Frameworks: Kulturwissenschaft and Kunstwissenschaft in the Context of World Art Studies*  
(April–June)

**Michael Ann Holly** is Consulting Director and Starr Director Emeritus of the Research and Academic Program at the Clark Art Institute, Williamstown, Massachusetts. Her research concerns the historiography and theory of art history.

*At the Back of the Painted Beyond / At the Still Point of the Painted World*  
(January–March)

**Keith Moxey** is Barbara Novak Professor in the Department of Art History at Barnard College and Columbia University, New York. His research centers on the historiography and philosophy of art history, as well as on Northern Renaissance art, social history, and critical theory.

*Temporalities of Art History*  
(September–December)

**Fiona Tan** (Artist in Residence) is an independent artist born in Indonesia and raised in Australia, who currently lives and works in Amsterdam, the Netherlands. Deeply embedded in all of Tan's work is her fascination with the mutability of identity, the deceptive nature of representation and the play of memory across time and space. Fiona Tan's film and video practice explores notions of individual and collective identity in a world increasingly shaped by global culture and the histories and journeys that form it.

*An Anthropology of Art, Questions and Challenges*  
(September–June)

## National Endowment for the Humanities Fellows

**Priyanka Basu** is CFD Postdoctoral Fellow in the Department of Art History at Scripps College, Claremont, California.

*"Everywhere on Earth the Same Beginnings": German Art History in a Globalizing World, 1880–1915*  
(September–April)

**Zirwat Chowdhury** is Visiting Faculty Member in Art History at Bennington College, Vermont.  
*The Vociferant Image: Sound and the Ethics of Empire in 18th-Century British Art and Visual Culture*  
(September–April)

## Museum Guest Scholars

**Paloma Alarcó** is Chief Curator of Modern Painting at the Museo Thyssen-Bornemisza, Madrid, Spain.

*Host Department: Collections*  
(September–December)

**Pascal-François Bertrand** is Professor of Art History at the Université Bordeaux Montaigne, France.

*Host Department: Sculpture and Decorative Arts*  
(July–September)

**Jane Fejfer** is Associate Professor in the Department of Classical Archaeology at the Saxo Institute, University of Copenhagen, Denmark.

*Host Department: Antiquities*  
(April–June)

**Mary Flanagan** is Sherman Fairchild Distinguished Professor in Digital Humanities at Dartmouth College, Hanover, New Hampshire.

*Host Department: Education*  
(January–March)

**Alastair Laing** is Curator Emeritus of Pictures and Sculpture at the National Trust (for England, Wales, and Northern Ireland).

*Host Department: Drawings*  
(January–March)

**Bertrand Lavédrine** is Director of the Centre de recherche sur la conservation des collections at the Muséum national d'Histoire naturelle, Paris, France.

*Host Department: Paper Conservation*  
(July–September)

**Lawrence Nees** is Professor in the Department of Art History at the University of Delaware, Newark.

*Host Department: Manuscripts*  
(April–June)

**Nicholas Penny** is former Director of the National Gallery, London, United Kingdom.

*Host Department: Paintings*  
(January–March)

**Thomas Weski** is Curator at the Stiftung für Fotografie und Medienkunst mit Archiv Michael Schmidt, Berlin, Germany.

*Host Department: Photographs*  
(April–June)

## Villa Scholars

**Martin Bommas** is Reader in Egyptology at the University of Birmingham, United Kingdom. His research focuses on Egyptology, Roman Archaeology, Isis Studies, and memory studies.

*Re-membering Egypt: The Art of Creating Nature within Temples of Isis in the Roman World*  
(September–March)

**Olaf E. Kaper** is Professor of Egyptology at Leiden University, the Netherlands. He specializes in Egyptian religious iconography.

*The Kellis Mammisi at the Crossroads Between Egypt and West in the Roman Empire*  
(April–June)

**Martina Minas-Nerpel** is Professor of Egyptology in the Department of History and Classics at Swansea University, United Kingdom. Her research concerns Egyptology with an emphasis on the Ptolemaic and Roman periods.

*The Ptolemaic Queens in the Egyptian Temples: Intercultural 'Portraits' of Power*  
(September–March)

**Branko Fredde van Oppen de Ruiter** is Visiting Scholar and Curator at the Allard Pierson Museum, University of Amsterdam, the Netherlands. His research interests include Hellenistic Egypt, iconography, royal ideology, art history, archaeology, and ancient history.

*Ptolemaic Seals from Edfu*  
(April–June)

**Richard Veymiers** is Teaching and Research Assistant in the Department of Historical Studies at the University of Liège, Belgium, and Marie Skłodowska-Curie Research Fellow in the Faculty of Archaeology at the University of Leiden, the Netherlands. He is a scholar of the cultural history of the Hellenistic and Roman worlds, archaeology of religion in the Greek and Roman cities, historical anthropology of images in ancient societies, and the diffusion and reception of the Egyptian gods in the classical world.

*Sarapis from Memphis to Rome: A Cultural Biography*  
(September–December)

## Predocctoral Fellows

**Stephanie Pearson** is Research Associate in the Institut für Archäologie at Humboldt-Universität zu Berlin, Germany.

*Collecting Culture: Luxury Goods and Roman Perceptions of Egypt*

(September–June)

**Bethany L. Simpson** is Adjunct Faculty in the Department of Near Eastern Studies at the University of California, Los Angeles.

*Images and Identity: The Contextual Significance of Domestic Paintings in Roman Egypt*

(September–June)

## Guest Scholar

**Manfred Bietak** is Professor Emeritus of Egyptology at the University of Vienna, and Principal Investigator for the ERC Advanced Grant project "The Hyksos Enigma," based at the Institut für Orientalische und Europäische Archäologie at the Österreichische Akademie der Wissenschaften. His research focuses on the archaeology and history of Egypt and Nubia, and of the Levant and Cyprus in the Bronze Age.

*The Hyksos Enigma*

(January–March)

2015-2016

## Art and Materiality

In the past decade, a greater attention to the art object and its materiality has enhanced the study of art history, opening new avenues of investigation. Combined with more historical methodologies, the focus on the materiality of artworks is offering profound insights into their meanings. Artists across time and space have infused materials not only with ritual and symbolic significance but also social, political, and economic functions. Art historians, increasingly in collaboration with conservators and scientists, are gaining insight into the process of art making from raw material to finished object, the *chaîne opératoire*, as well as the strategic deployment of materials both for their aesthetic qualities and for their power to signify. The inquiry into an artwork's materiality raises questions about procurement, trade, value, and manufacturing on the one hand, and, on the other, about the materiality of mechanically reproduced objects or of ephemeral, durational, and conceptual works. Finally, as artworks move between cultures, their materials—whether feathers, shells, marble, or oil paint—are given new meanings, thereby accumulating additional interpretive layers.

## The Classical World in Context: Egypt (Villa)

From the Bronze Age through late antiquity, the cultures of the classical world have interacted with the surrounding civilizations of the Mediterranean, Near East, and beyond through trade, warfare, diplomacy, cultural exchange, and other forms of contact. These interactions had a crucial, and often reciprocal, impact on cultural trajectories in both spheres. In the first of a series of scholarly programs and related exhibitions exploring these interconnections, the 2015/2016 Getty Villa scholars will focus on relations between the cultures of the classical world and Egypt from prehistory to the coming of Islam. Priority will be given to research projects that are cross-cultural

and interdisciplinary, utilizing a wide range of archaeological, textual, anthropological, and other evidence.

## Getty Scholars

**Natalie Adamson** is Senior Lecturer in the School of Art History at the University of St Andrews, Scotland. Her research focuses on twentieth-century art, the history of photography, and European painting after 1940.

*What Counts as Painting: Pierre Soulages and the Materiality of Postwar Art in France*  
(September–December)

**Robert L. Brown** is Professor of Indian and Southeast Asian Art History at the University of California, Los Angeles, and Curator of South and Southeast Asian Art at the Los Angeles County Museum of Art. He specializes in South and Southeast Asian art.

*The Material Nature of Buddhist Art*  
(September–March)

**Gudrun Buehl** is Curator and Museum Director of Dumbarton Oaks Museum, Washington, DC. Her research centers on Byzantine material culture.

*Housing the Body—Dressing the House: Liminal Fabric. The Material World of Furnishing Textiles in Byzantium and Early Islam*  
(January–March)

**Timothy J. Clark** is Professor Emeritus at the University of California, Berkeley. His research concerns modern European art history.

*Cézanne's Materialism*  
(January–March)

**Susan Dackerman** is Consultative Curator at the Harvard Art Museums, Cambridge, Massachusetts. She is a scholar of Northern Renaissance art.

*Early Modern Print Culture and the Islamic World*  
(September–June)

**Élodie Dupey García** is Tenure-track Researcher in Indigenous Mexican History at the Instituto de Investigaciones Históricas of the Universidad Nacional Autónoma de México, Mexico City. She is specialized in pre-Columbian cultural history.

*The Materiality of Color in Pre-Columbian Codices*  
(April–June)

**Nina Ergin** is Associate Professor in the Department of Archaeology and History of Art, Koç University, Istanbul, Turkey. Her research centers on Islamic art and architecture and sensory art history.

*Heavenly Fragrance from Earthly Censers: Conveying the Immaterial through the Sensory Experience of Material Objects*

(April–June)

**John Gillis** is Senior Conservator at Trinity College, Dublin, Ireland. He is a scholar of the codicology of insular manuscripts from the early medieval period.

*Papyrus and Leather in the Book Cover of the Fadden More Psalter: Meaningful Connections towards a Hiberno-Oriental Materialty*

(April–June)

**Corinna Gramatke** is an independent scholar based in Düsseldorf, Germany. Her research concentrates on material-technical research and written art-technological sources from Spain and Latin America of the seventeenth and eighteenth centuries.

*José Sánchez Labrador's Manuscript Paraguay natural ilustrado (1771–76). Critical and Annotated Edition of the Chapters Dealing with Art Technological Materials and Indications for the Artistic Production in the Jesuit Missions in Paracuaria during the Seventeenth and Eighteenth Century*

(April–June)

**Fernando Guzmán** is Associate Professor at the Universidad Adolfo Ibáñez, Santiago, Chile. He specializes in Spanish colonial art.

*From Polychrome Wood to White Marble. Devotional Art in Santiago de Chile during the Eighteenth and Nineteenth Centuries*

(January–March)

**Barbara London** is an independent scholar and curator based in New York, and Adjunct Professor in the School of Art at Yale University, New Haven, Connecticut. Her research concerns contemporary art.

*Video Art: From Fringe to the Forefront*

(April–June)

**Amy F. Ogata** is Professor of Art History at the University of Southern California, Los Angeles. Her research focuses on modern art, architecture and design, and the history of decorative art and design.

*Metallurgy: Metal and the Making of Modern France*

(September–December)

**Kathryn M. Rudy** is Senior Lecturer in the School of Art History at the University of St. Andrews, Scotland. Her research focuses on medieval manuscripts.

*Touching Skin: Why Medieval Readers Rubbed and Kissed their Manuscripts*

(September–December)

**Gabriela Siracusano** is Director of the Centro de Investigación en Arte, Materia y Cultura at the Universidad Nacional de Tres de Febrero, Buenos Aires, Argentina; Career Scientific Researcher at



the Consejo Nacional de Investigaciones Científicas y Técnicas in Buenos Aires; and Professor of Theory and Historiography at the Universidad de Buenos Aires. Her research concerns Andean colonial artistic production and artistic materiality.

*The Bowels of the Sacred*

(January–March)

**Anne Wagner** is Class of 1936 Professor Emerita at the University of California, Berkeley. Her research focuses on art of the nineteenth, twentieth, and twenty-first centuries, particularly sculpture.

*The Matter of Sculpture*

(January–March)

**Susan Whitfield** is Director of the International Dunhuang Project at the British Library, London, United Kingdom. She specializes in Central Asian art and history.

*Trade in the Tarim? The Evidence from the Material Culture of Buddhism*

(April–June)

**Bert Winther-Tamaki** (Consortium Professor) is Professor of the Art History Department at the University of California, Irvine. His research focuses on modern and contemporary Japanese art and design.

*Wood, Ink, Clay, Stone: Bringing Natural Materials to Life for Modern Japan*

(September–June)

## Predoctoral Fellows

**Gregory Charles Bryda** is a PhD candidate in the Department of the History of Art at Yale University, New Haven, Connecticut.

*The Spiritual Wood of Late Gothic Germany*

(September–June)

**Shawon K. Kinew** is a PhD candidate in the Department of History of Art and Architecture at Harvard University, Cambridge, Massachusetts.

*The Vision in Stone: Melchiorre Cafà in the World, 1636–1667*

(September–June)

**Veronica Peselmann** is a PhD candidate in the Department of Art History at Freie Universität Berlin, Germany.

*Why Painting? The Materiality of Ground and Support and its Impact on the Conception of Painting in the Nineteenth Century*

(September–June)

**Paris A. Spies-Gans** is a PhD candidate in the Department of History at Princeton University, New Jersey.

*(Im)Material Imitation: Women Artists' Alternative Means to Artistic Success*

(September–June)

## Postdoctoral Fellows

**Noémie Etienne** received her doctorate in the Department of Art History from the University of Geneva, Switzerland, and University of Paris 1 Sorbonne, France.

*A Material Art History? Paintings Restoration and the Writing of Art History*  
(September–June)

**Visa Immonen** is Adjunct Professor in the Department of Archaeology at the University of Turku, Finland.

*The Art and Science of Sacred Materiality—Late Medieval Relics and Reliquaries in Europe as Art Historical Objects*  
(September–June)

**Niko Vicario** received his doctorate in the Department of History, Theory, and Criticism of Architecture and Art at Massachusetts Institute of Technology, Cambridge.

*The Raw Materials of Latin American Art*  
(September–June)

## Guest Scholars

**Hannah Baader** is Academic Program Director of the Research Program *Art Histories and Aesthetic Practices* and Senior Research Scholar at the Kunsthistorisches Institut in Florenz, Max-Planck-Institut, Italy. She is a scholar of portraiture and maritime iconology of the early modern era, as well as the study of transcultural art history before modernity.

*Aesthetics and Materiality of Water, Fifteenth to Nineteenth Century*  
(January–March)

**Nikolas Bakirtzis** is Assistant Professor and Director of the Doctoral Program in Digital Cultural Heritage at the Cyprus Institute, Nicosia, Cyprus. His research focuses on the architectural heritage, the material culture, and the cultural landscapes of the early Christian, medieval, and early modern Eastern Mediterranean.

*Constructing Texture in the Art and Architecture of the Medieval Eastern Mediterranean*  
(April–June)

**Reinhold Baumstark** is Honorary Professor of the Institut für Kunstgeschichte at the Ludwig-Maximilians-Universität, Munich, Germany. He specializes in Northern European painting.

*Corpus Rubenianum Ludwig Burchard, Decius Mus-Series*  
(September–November)

**Gottfried Boehm** is Professor Emeritus at the National Centres of Competence in Research (NCCR) Eikones, University of Basel, Switzerland. His research centers on art history and philosophy, particularly hermeneutics and phenomenology, and the history and theory of images.

*Iconic Criticism*

(January–March)

**Ana Gonçalves Magalhães** is an art historian, curator, and professor at the Museum of Contemporary Art of the University of São Paulo, Brazil. She is a scholar of modern art and the development of private and public modernist art collections in Brazil.

*Materiality and the New Meaning of Modern Art in Brazil*

(April–June)

**Hubertus Kohle** is Professor and Chair of the Department of Art History at Ludwig-Maximilians-Universität, Munich, Germany. His research concerns medieval and modern art history.

*Arnold Böcklin and Ancient Mythology in the Nineteenth Century*

(September–December)

**Pamela Kort** is an independent art historian and curator based in Zurich, Switzerland. Her research focuses on modern and contemporary art.

*The Untold History of the Rise of Modern Art in Austria and Germany: 1949–1979*

(January–June)

**Andres Kurg** is Senior Researcher and Acting Head of the Institute of Art History at the Estonian Academy of Arts, Tallinn, Estonia. His research centers on late-Soviet period architecture, technological transformations and changes in everyday life, and unofficial art in the post-Stalin era.

*Paper Architecture and its Public in the Late-Soviet Period*

(September–December)

**Analia Saban** (Artist in Residence) is an independent artist based in Los Angeles and New York. Blurring the lines between painting and sculpture, imagery and objecthood, her work frequently includes plays on art-historical references and traditions. Dealing with issues of fragility, balance, technique and experimentation, Saban's connection with everyday objects is at the forefront of her investigation of tangible materials and the metaphysical properties of artworks.

*Time as an Art-Making Material*

(October–December; April–June)

**Monika Wagner** is Professor Emeritus in the Kunstgeschichtliches Seminar at the Universität Hamburg, Germany. Her research focuses on modern and contemporary art with an emphasis on material studies and iconography.

*Social Surfaces: Materials for Modern Urban Spaces*

(February–June)

## Harald Szeemann Research Project Postdoctoral Fellow

**Doris Chon** received her PhD from the Department of Art History at the University of California, Los Angeles. She specializes in modern and contemporary art and visual culture, history of photography, and critical theory.

*Museum Mythologies: Harald Szeemann's Museums by Artists, the Museum of Obsessions, and the Legacy of Institutional Critique*  
(September 2014–June 2016)

## National Endowment for the Humanities Fellows

**Caroline O. Fowler** is A.W. Mellon Postdoctoral Fellow at the Center for Advanced Study in the Visual Arts, Washington, DC.

*Absence Made Present: An Early-Modern History of Drawing and the Senses*  
(September–April)

## Volkswagen Foundation Fellow

**Christian Berger** is Research Fellow and Lecturer in the Department of Art History at the Institut für Kunstgeschichte und Musikwissenschaft (IKM) at Johannes Gutenberg-Universität, Mainz, Germany.

*The Materials of Conceptual Art*  
(September–June)

## Museum Guest Scholars

**Clément Chéroux** is Curator and Department Head of the Cabinet de la photographie at the Musée national d'art moderne / Centre Pompidou, Paris, France.

*Host Department: Photographs*  
(July–September)

**Helen C. Evans** is Mary and Michael Jaharis Curator for Byzantine Art in the Department of Medieval Art at The Metropolitan Museum of Art, New York.

*Host Department: Manuscripts*  
(January–March)

**Christine Kitzlinger** is Curator in the Department of European Decorative Arts and Sculpture at the Museum für Kunst und Gewerbe Hamburg, Germany.

*Host Department: Sculpture and Decorative Arts*  
(September–December)

**Rolf Michael Schneider** is Professor in the Institute for Classical Archaeology at Ludwig-Maximilians-Universität, Munich, Germany, and Honorary Professor of Classical Studies, University of Cape Town, South Africa (2016).

*Host Department: Antiquities*  
(April–June)

**Herwig Todts** is Scientific Researcher and Curator at the Royal Museum of Fine Arts Antwerp (Koninklijk Museum voor Schone Kunsten Antwerpen), Belgium.

*Host Department: Paintings*  
(July–September)

**Jiří Vnouček** is Conservator of Rare Books and Manuscripts at the Royal Library, Copenhagen, Denmark.

*Host Department: Paper Conservation*  
(April–June)

**Kris Wetterlund** is Editor of Museum-Ed and is based in Minneapolis, Minnesota.

*Host Department: Education*  
(January–March)

## Villa Scholars

**Laurent Bricault** (Villa) is Professor of Roman History at Université Toulouse-Jean Jaurès, France. His research concerns the diffusion and reception of the Egyptian gods in the classical world, cultural history of the Hellenistic and Roman worlds, the archaeology of religion in the Greek and Roman cities, historical anthropology of images in ancient societies, and ancient polytheisms and material/visual culture.

*Sarapis from Memphis to Rome: A Cultural Biography*  
(April–June)

**Susanna McFadden** (Villa) is Assistant Professor at Fordham University, New York. She is a scholar of Greco-Roman and Late Antique Egypt, and Roman and Late Antique wall paintings.

*Tales of a Lost Art: Megalographic Wall Paintings and the World of Late Antiquity*  
(September–December)

**John Pollini** is Professor of Classical Art and Archaeology in the Department of Art History at the University of Southern California, Los Angeles. He specializes in classical art and archaeology and Late Antiquity.

*From Polytheism to Christianity in Late Antique Egypt*  
(September–December)

**Constance von Rüden** (Villa) is Junior Professor in the Institute of Archaeological Studies at Ruhr-Universität Bochum, Germany. She is a scholar of Mediterranean prehistory.

*Embodiment and Learning in a Transcultural Perspective. The Case of the 'Aegean' Relief Paintings from Tell el Dab'a*  
(January–March)

## Predocctoral Fellow

**Henry Colburn** (Villa) is a Curatorial Fellow in Ancient Art at Harvard Art Museums, Harvard University, Cambridge, Massachusetts.

*Archaeology of Empire in Achaemenid Egypt*  
(September–June)

## Guest Scholar

**Jorrit Kelder** is Associate Member of the Near and Middle Eastern Studies Sub-Faculty at the Oriental Institute of the University of Oxford, England. His research focuses on Aegean prehistory, Egyptian archaeology, Aegean relations with the Ancient Near East, and the archaeology of Early States.

*From Mycenae to Memphis: Late Bronze Age Trade and Diplomacy Between Greece and Egypt*  
(April–June)

2014-2015

## Object—Value—Canon

Art-historical interpretation has traditionally proceeded from the description of an object; to discussions about its artistic, cultural, or commercial value; and then to attempts to place the object in a canon with other works. From Vasari to Gombrich and up to today, this process has been the established path of art-historical writing.

With the movement of art history from a Western-oriented discipline to a global one, this interpretive process—and the terms themselves—must be examined in a new way. *Object*, *value*, and *canon* have different significances in other historical and social contexts. A more diverse integration of understudied visual and archaeological objects necessitates a reassessment of the traditional approach in order to enrich the understanding of the world's artistic heritage.

In addition to the global turn, current technological developments present their own challenges to traditional art-historical methodologies. The unlimited accessibility of information confronts the researcher with expansive but unauthoritative resources. High-resolution images open ways to observe and investigate artworks that visits to museums cannot offer. The objects as well as the canon have to be reevaluated in the era of the digital humanities.

The Getty Research Institute and the Getty Villa invite proposals from scholars and fellows working in a wide range of individual topics to engage these challenges and address their impact in an international and interdisciplinary environment.

## Getty Scholars

**Petra Brouwer** is Assistant Professor in the Department of History and Theory of Modern Architecture and Urban Planning at the University of Amsterdam, Netherlands. She is a scholar of 19th-century architectural historiography.

*Constructing the Architectural Canon. Architectural History Books in the Nineteenth-Century*  
(September–December)

**Beatriz Colomina** is Professor of Architecture and Director of the PhD program in the School of Architecture, and Director of the Program in Media and Modernity, Princeton University, New Jersey. She specializes in modern and contemporary architecture and media studies.

*X-Ray Architecture: Illness as Metaphor*  
(January–March)

**Uwe Fleckner** is Professor, Kunstgeschichtliches Seminar at Universität Hamburg, Germany. His research concerns the reception of African art.

*The Loss of Anthropology: African Art and its Western Canon*  
(April–June)

**Monica Juneja** is Professor and Chair of Global Art History in the Cluster of Excellence "Asia and Europe in a Global Context" at the Karl Jaspers Centre for Advanced Transcultural Studies at the University of Heidelberg, Germany. Her research concerns South Asian art in a global perspective and critical theory.

*Can Art History be made Global? A Discipline in Transition*  
(April–June)

**Friederike Maria Kitschen** is Scientific Project Coordinator and Research Assistant in the Hermann-von-Helmholtz-Zentrum für Kulturtechnik at the Humboldt-Universität zu Berlin, Germany. Her research centers on 19th- and 20th-century art history.

*"Visibility" – The Role of Reproductions in Canonization Processes*  
(September–March)

**Jeanette Kohl** is Associate Professor of Art History at the University of California, Riverside. She is a scholar of the Italian Renaissance in a global context.

*Global Faces: Heteronomies and the Afterlife of Renaissance Portraiture*  
(September–December)

**Eric Michaud** is Director of Studies at the École des hautes études en sciences sociales, Paris. He specializes in critical theory.

*Inventing the 'Greek Profile', between Art and Nature: Enquiry into an Aesthetic Paradigm*  
(April–June)

**Matthew H. Robb** is Curator of the Art of the Americas at the Fine Arts Museums of San Francisco | de Young Museum, California. His research concerns pre-Columbian cultures and history.

*The Stone Masks of Teotihuacan: Defining the Corpus*  
(March–June)

**Leticia Squeff** is Professor of Art History in the School of Philosophy, Letters and Sciences at Universidade Federal de São Paulo, Brazil. She is a scholar of 19th- and 20th-century Brazilian and Latin American art.

*Connecting Mexico and Brazil—Thinking about Latin American Art Beyond the Canonical Relationship with Europe*

(October–December)

**Kevin Terraciano** is Professor in the History Department at the University of California, Los Angeles. His research focuses on early modern Latin America and Iberia, and postclassic (ancient) Mesoamerica.

*Images of the Conquest of Mexico*

(September–March)

**Shigebumi Tsuji** is Professor Emeritus in the Art History Department at Osaka University, Toyonaka, Japan. He specializes in the history of Roman, Byzantine, and Japanese art.

*Study of Narrative Landscape in the East and the West*

(September–December)

## Predoctoral Fellows

**Subhashini Kaligotla** is a PhD candidate in the Department of Art History and Archaeology at Columbia University, New York.

*Shiva's Waterfront Temples: Reimagining the Sacred Architecture of India's Deccan Region*

(September–June)

**Nancy Lin** is a PhD candidate in the Department of Art History at the University of Chicago, Illinois.

*The Quest for a Modern East Asian Canon*

(September–June)

**Allison Nicole Stielau** is a PhD candidate in the Department of the History of Art at Yale University, New Haven, Connecticut.

*The Unmaking of Metalwork in Early Modern Europe*

(September–June)

## Postdoctoral Fellows

**Julia Orell** is Assistant in the Department of Art History, Section for East Asian Art History at the University of Zurich, Switzerland. Her research focuses on Chinese art and historiography.

*Shifting the Boundaries of Art History: East Asian Art History in Germany, Austria, and Switzerland ca. 1840–1940*

(September–June)

**Kristin E. Romberg** is Assistant Professor in the School of Art + Design at the University of Illinois at Urbana-Champaign.



*Radical Constructivism: Aleksei Gan's Grass-Roots Modernism*  
(September–June)

**Lynn Rother** will receive her doctorate from the Technische Universität Berlin, Germany.  
*Art as Collateral – The Berlin Museums and their Acquisitions from the Dresdner Bank*  
(September–June)

## Guest Scholars

**Naman Ahuja** is Professor of Indian Art and Architecture at the School of Arts and Aesthetics, Jawaharlal Nehru University, New Delhi, India. He is a scholar of Indian iconography, sculpture, temple architecture, Sultanate period painting and issues around trans-culturalism in antiquity.  
*Art from the Personal Domain: Ancient Indian Terracotta, Ivory, and Wood*  
(April–June)

**Rafael Cardoso** is Collaborating Professor in the Instituto de Artes at the Universidade do Estado do Rio de Janeiro, Brazil. His research concerns the history and development of Brazilian art and design.  
*The Printing of Modern Life: Rio de Janeiro, 1900–1910*  
(April–June)

**Carolyn Christov-Bakargiev** is an independent scholar and curator based in Rome, Italy. She specializes in contemporary art.  
*Harald Szeemann's Monte Verità and Sacred Topography: A View on the Aftermath of documeta 5 through the Lens of dOCUMENTA (13) and the Materials in Szeemann's Archive*  
(January–March)

**Lynne Cooke** is an independent scholar and curator based in New York. She specializes in contemporary art.  
*The Kingdom of the Referentials*  
(April–June)

**Tacita Dean** (Artist in Residence) is an independent artist based in London and Berlin. She is internationally renowned for her film installation as well as for other closely related works including photogravures, drawings on alabaster, overpainted photographs, sound recordings on magnetic tape, and objets trouvés.  
*The Importance of Objective Chance as a Tool of Reseach*  
(September–June)

**David Freedberg** is Pierre Matisse Professor of the History of Art in the Department of Art History and Archaeology at Columbia University, New York. He specializes in 16th- and 17th-century Dutch and Flemish Art, 17th-century Italian art, and the relations between art, history, and cognitive neuroscience.

*The Origins of Art: How the problem stands in the light of the latest archaeological discoveries of middle to late stone age manufacture in Southern Africa*  
(January–June)

**Jianye Han** is Professor in the Department of History and Archaeology at the College of Applied Arts and Sciences of Beijing Union University, China.  
*Collision and Assimilation: Sino-Western Cultural Exchanges and Social Transformation in China Around 2000 BC*  
(April–June)

**John K. Papadopoulos** (Consortium Professor) is Professor and Chair of the Interdepartmental Archaeology Program at the University of California, Los Angeles. His research focuses on Aegean prehistory and Greek and Italian archaeology, as well as the history and culture of the Classical and later periods.  
*The Archaeological Context of Value*  
(January–June)

**Oya Pançaroglu** is Associate Professor in the Department of History at Boğaziçi Üniversitesi, Istanbul, Turkey. Her research focuses on medieval Islamic art, visual and literary cultures of the medieval Persianate world, and Islamic architecture in medieval Anatolia.  
*Morality and Conviviality in Medieval Iran: Visual and Literary Compositions on Fine Ceramic Tableware*  
(January–March)

**Piotr Piotrowski** is Professor in the Art History Department at Adam Mickiewicz University, Poznań, Poland. His research concerns the social and political history of modern and contemporary art in Central and Eastern Europe, theory of global art history, and museum studies.  
*Do We Need a Global System of Artistic Values?*  
(February–June)

**Joseph Rishel** is Senior Curator in the Department of European Painting and Sculpture at the Philadelphia Museum of Art, Pennsylvania.  
*Cezanne Biography, New Discoveries - More Looking*  
(September–January)

**Larry Arnold Silver** is Farquhar Professor of Art History in the Department of the History of Art at the University of Pennsylvania, Philadelphia. He is a scholar of painting and graphics of Northern Europe, particularly Germany and the Netherlands, during the era of the Renaissance and the Reformation.  
*Jewish Art as Marked*  
(January–June)

**Hendrik Ziegler** is Professor of Art History in the Department of History, UFR des Lettres et Sciences Humaines at the Centre d'Étude et de Recherche en Histoire Culturelle - EA 2616, Université de Reims Champagne-Ardenne, France.  
*Goethe and the Classical Canon in Architecture*

(October–December)

## Harald Szeemann Research Project Postdoctoral Fellow

**Doris Chon** is Lecturer in the Department of Art at the University of California, Los Angeles. She specializes in modern and contemporary art and visual culture, history of photography, and critical theory.

*Museum Mythologies: Harald Szeemann's Museums by Artists, the Museum of Obsessions, and the Legacy of Institutional Critique*

(September 2014–June 2016)

## National Endowment for the Humanities Fellows

**Michelle H. Craig** is an independent scholar based in Mansfield Center, Connecticut and Reviews Editor for the *International Journal of Islamic Architecture*. Her research concerns African and Islamic art.

*Across Desert Sands: Trans-Saharan Visual Culture*

(September–July)

**Jessica L. Horton** is Postdoctoral Fellow at the Smithsonian American Art Museum and at the National Museum of the American Indian, Washington, D.C.

*Global Histories of Native American Art*

(September–July)

## Volkswagen Foundation Fellow

**Katja Müller-Helle** is Postdoctoral Researcher in the BildEvidenz: Geschichte und Ästhetik project at the Deutsche Forschungsgemeinschaft located at the Freie Universität Berlin, Germany.

*The Anti-Canon. Objects of Transgression in 20th Century Avant-Garde Culture*

(December–August)

## Museum Guest Scholars

**Leslie Bedford** is a member of The Museum Group and is an independent museum consultant based in New York, New York.

*Host Department: Education*

(January–March)

**Marie-Anne Dupuy-Vachey** is an independent scholar based in Paris, France.

*Host Department: Drawings*

(January–March)

**Peggy McCracken** is Professor of French, Women's Studies, and Comparative Literature at the University of Michigan, Ann Arbor.

*Host Department: Manuscripts*

(April–June)

**Michael Roaf** is Professor Emeritus for Near Eastern Archaeology at the University of Munich, Germany.

*Host Department: Director's Office*

(April–June)

**Clotilde Roth-Meyer** is a lecturer and independent art historian based in Paris, France.

*Host Department: Paintings Conservation*

(April–June)

**V. Armando Solé** is Scientific Software Developer at the European Synchrotron Radiation Facility (ESRF), Grenoble, France.

*Host Department: Decorative Arts Conservation*

(July–September)

**Carol Squiers** is Curator at the International Center of Photography, New York.

*Host Department: Photographs*

(July–September)

**Jean Vittet** is Conservateur en chef in charge of Furniture and Decorative Arts before 1815 at the Château de Fontainebleau, France.

*Host Department: Sculpture and Decorative Arts*

(July–September)

**Clara von Waldthausen** is Photograph Conservator at the Fotorestauratie Atelier VOF, Amsterdam, the Netherlands.

*Host Department: Paper Conservation*

(January–March)

**Susan Walker** is Sackler Keeper of Antiquities in the Ashmolean Museum of Art and Archaeology at the University of Oxford, England.

*Host Department: Antiquities*

(January–March)

## Connecting Seas: Cultural and Artistic Exchange

Water has long been a significant means for the movement of goods and people. Sophisticated networks, at a variety of scales, were established in antiquity around the Mediterranean and the Black Seas, and later in the Atlantic, Indian, and Pacific Oceans. Together with sporadic and accidental encounters, these networks fostered commerce in raw materials and finished objects, along with the exchange of ideas and cultural concepts. Far from being barriers, seas and oceans were vital links connecting cultures. The 2013–2014 academic year at the Getty Research Institute and Getty Villa will be devoted to exploring the art-historical impact of maritime transport.

How has the desire for specific commodities from overseas shaped social, political, and religious institutions? How has the introduction of foreign materials and ideas transformed local artistic traditions, and what novel forms and practices have developed from trade and other exchanges, both systematic and informal? What role do the objects born of these interactions have in enhancing cultural understandings or perpetuating misunderstandings? How has the rapidly accelerating pace of exchange in recent years influenced cross-cultural developments? The goal of this research theme is to explore how bodies of water have served, and continue to facilitate, a rich and complex interchange in the visual arts.

### Getty Scholars

**Hannah Baader** is Head of the Research Group at the Kunsthistorisches Institut in Florenz, Max-Planck-Institut, Italy. Her research focuses on Mediterranean art histories.

*From Thalassa to Okeanos, from the Mediterranean to the Oceans: Iconology and Iconospheres of the Sea, 1100–1600*

(April–June)

**Daniela Bleichmar** (Consortium Scholar) is Associate Professor in the Departments of Art History and History at the University of Southern California, Los Angeles. Her research concerns colonial Latin America, early modern Europe, the history of collecting, the history of science, and the history of books and prints.

*The Itinerant Lives of Painted Books: Mexican Codices and Transatlantic Knowledge in the Early Modern World*

(September–June)

**Suzanne Preston Blier** is the Allen Whitehill Clowes Professor of Fine Arts and Professor of African and African American Studies in the Department of Art and Architecture at Harvard University, Cambridge, Massachusetts. She specializes in African art and architecture.

*By Sea, Sand and River: Africa and the West, a History in Art (1300–1800)*

(January–June)

**Timothy James Brook** is Professor in the Department of History at the University of British Columbia, Vancouver. His research centers on global economy, maritime trade, Chinese art, and Europe-Asia encounters.

*The Taste of Water: The Global Traffic in Images, 1600–1620*  
(January–June)

**Florina Hernandez Capistrano-Baker** is Consultant at the Ayala Museum, Makati City, Philippines. Her research concerns the art and history of the Pacific and Southeast Asia.

*Routes of Exchange: 10th–13th Century Gold from Butuan and Links to the Indian Ocean and Mediterranean Trade Network*  
(September–December)

**Christine Göttler** is Professor at the Institut für Kunstgeschichte at the Universität Bern, Switzerland. Her research concerns the intersections of art, religion, commerce, and science in early modern Europe, particularly the Netherlands, the Iberian Peninsula, and Italy.

*Inventing Newness: Art, Local History, and "World Knowledge" in Early Modern Antwerp (Mid-Sixteenth to Mid-Seventeenth Centuries)*  
(January–June)

**Burglind Jungmann** is Professor in the Department of Art History at the University of California, Los Angeles. Her research centers on the history of Korean painting and the exchange in art between Korea, China, Japan, and Europe.

*Beyond the Sea, Two Women, Two Cultures—a Comparison*  
(January–June)

**Marco Musillo** is Research Associate in the Department of Chinese Art at the Museo delle Culture, Lugano, Switzerland. He specializes in early modern global art, Chinese art, the art of colonial Mexico, and critical theory.

*From Local Media to Global Spectators: Early Modern Screens between Asia and New Spain*  
(September–December)

**Sofia Sanabrais** is an independent scholar based in Los Angeles. Her research concerns the cultural and artistic exchanges between Asia and Colonial Latin America.

*The Globalization of Taste: The Influence of Asia on Artistic Production in Colonial Latin America*  
(September–December)

**Martin Schieder** is Professor of Modern and Contemporary Art at the Institut für Kunstgeschichte at the Universität Leipzig, Germany. His research focuses on art history of the 20th century, avant-garde movements, cross-cultural transfer, exile research, and identity and otherness.

*The Transatlantic Ocean Crossing into Exile, 1919–1945: From Heterotopic Experience to Aesthetic Reflection*  
(September–April)

**Nancy Um** is Associate Professor in the Department of Art History at Binghamton University, State University of New York. Her research concerns the visual, material, and built cultures of the Indian Ocean.

*The Material World of the Overseas Merchant in Yemen: Ceremonies, Gifts, and the Social Protocols of Trade, 1700–1750*  
(September–June)

**Charlene Villaseñor-Black** is Associate Professor in the Department of Art History at the University of California, Los Angeles. Her research explores the early modern Iberian world.

*Itinerant Artists in the Global Early Modern World*  
(September–April)

## Predoctoral Fellows

**Vanessa Frances Rhiannon Crosby** is a PhD candidate in the Department of Religious Studies at Northwestern University, Evanston, Illinois.

*Foreign Goods and Trans-regional Identities: Commemoration as Cross Cultural Encounter*  
(September–June)

**Galia Halpern** is a PhD candidate in the Institute of Fine Arts at New York University, New York.

*Maritime Sight and Insight: Mandeville's Travels and Vernacular Geography*  
(September–June)

**Meha Priyadarshini** is a PhD candidate in the Department of History at Columbia University, New York.

*From Jingdezhen to Puebla: Cultural and Artistic Exchange across the Pacific*  
(September–June)

## Postdoctoral Fellows

**Esteban García Brosseau** received his doctorate from the Facultad de Filosofía y Letras at the Universidad Nacional Autónoma de México. His research focuses on Iberian Baroque in Asia (Goa) and America (Viceroyalties of New Spain and Peru).

*Galleons, Pulpits and Processional Carts: Connected Seafaring Metaphors against Lust and Idolatry along the Iberian Maritime Routes, from Portuguese India to the Viceroyalties of New Spain and Peru (1498–1740)*  
(September–June)

**Lihong Liu** received her doctorate from the Institute of Fine Arts at New York University, New York.

*Techniques, Technologies, and Media of Representation: Artistic Exchange between China and Europe during the Eighteenth Century*  
(September–June)

## Guest Scholars

**Patrick Duarte Flores** is Professor in the Department of Art Studies at the University of the Philippines. He is a scholar of art history, theory, criticism, and Philippine art.

*Scale and Time: The Historical Image and Southeast Asian Modernity*  
(April–June)

**Qing Mei** is Associate Professor and Consultant Expert in the Department of Architecture at the World Heritage Institute of Training and Research for Asia and the Pacific Region (WHITRAP, Shanghai) under the auspices of UNESCO. Her research investigates the maritime silk road and Sino-European artistic and cultural exchange from the 17th through the 18th century.

*Art of Reflection by Sea: A Historical Study of Chinese Glassware from the 17th and 18th Centuries*  
(January–June)

**Yoshiaki Shimizu** is Frederick Marquand Professor Emeritus of Art and Archaeology at Princeton University. His research explores Japanese art including ink painting of the medieval period, arts of Zen Buddhist establishments, Heian and Kamakura narrative painting, and Sino-Japanese cultural history of the 12th through the 16th century.

*Transmission and Transformation: The China-Japan Interface in Arts and Other Things*  
(January–June)

**Yudong Wang** is Professor in the School of Arts and Humanities at the Guangzhou Academy of Fine Arts, China. He specializes in Chinese landscape and figure art, Buddhist art, Taoist art, Tibetan art, Chinese bronze art, and methodology.

*The Wonder That is Art: Indian Art Theory and Art Practice in the Six Dynasties*  
(September–December)

## National Endowment for the Humanities Fellows

**Chanchal Dadlani** is Assistant Professor of Art History in the Department of Art at Wake Forest University, Winston-Salem, North Carolina. Her research concerns South Asian and Islamic art and architecture.

*Art and Epistemology Between Early Modern India and France: The Collection of Jean-Baptiste Gentil*  
(September–July)

**Kristina Renée Kleutghen** is Assistant Professor in the Department of Art History and Archaeology at Washington University in St. Louis, Missouri. She is a scholar of Chinese art history with a focus on early modern Sino-European contact.

*Visions of the West: Rediscovering Eighteenth-Century Chinese Perspective Prints and Viewing Devices*  
(September–July)

## Volkswagen Foundation Fellow



**Ulrike Hanstein** is a Research Fellow in the Faculty of Philosophy and Audiovisual Media Department at the Bauhaus-Universität Weimar, Germany.

*Retracing Movements: Performance Art and Moving-Image Documentation*  
(September–June)

## Museum Guest Scholars

**Tonny Beentjes** is Head of the Metalwork Conservation Program at the University of Amsterdam, Netherlands.

*Host Department: Decorative Arts and Sculpture Conservation*  
(July–September)

**Sophie Descamps-Lequime** is Chief Curator of the Department of Greek, Etruscan, and Roman Antiquities at the Musée du Louvre, Paris, France.

*Host Department: Antiquities*  
(September–December)

**John Gillis** is Senior Conservator of Manuscripts and Rare Books at Trinity College, Dublin, Ireland.

*Host Department: Paper Conservation*  
(April–June)

**Thomas Alexander Heslop** is Professor of Visual Arts at the University of East Anglia, Norwich, United Kingdom.

*Host Department: Manuscripts*  
(January–March)

**Claudia Kryza-Gersch** is Curator of Italian Sculpture at the Kunstkammer of the Kunsthistorisches Museum, Vienna, Austria.

*Host Department: Sculpture and Decorative Arts*  
(April–June)

**Stéphane Loire** is Chief Curator in the Paintings Department at the Musée du Louvre, Paris, France.

*Host Department: Paintings*  
(January–March)

**Anne McCauley** is the David H. McAlpin Professor of the History of Photography and Modern Art at Princeton University, New Jersey.

*Host Department: Photographs*  
(April–June)

**Jeffrey Spier** is University Associate and Adjunct Professor in the Department of Classics at the University of Arizona, Tucson.

*Host Department: Director's Office*  
(September–December)

**Carel van Tuyl** is Curator Emeritus at the Musée du Louvre, Paris, France.

*Host Department: Drawings*

(January–March)

2012-2013

## Color

Color is an essential component of artistic production and therefore should be fundamental to art historical analysis. The topic of color can be explored from various angles, giving insight into the aesthetics, symbolism, psychology, technology, materiality, conservation, and production of works of art. The Getty Research Institute invites proposals for the scholar year that address the artistic use of color from ancient to contemporary times in any culture. Proposals focused on the Research Institute's collections will be given particular consideration.

In addition to the theme of color, we also welcome applications from scholars engaged in research projects on classical and ancient Mediterranean art and archaeology, the reception of antiquity, and other topics pertaining to the collections, resources, and programs of the Getty Villa.

## GRI-NEH Postdoctoral Fellowships

The 2012/2013 Scholars Program of the Getty Research Institute offers two new Postdoctoral Fellowship opportunities, made possible through a grant from the National Endowment for the Humanities (NEH). Eligible candidates for the ten-month residential GRI-NEH Postdoctoral Fellowships will be selected through a competitive application process. Applications and eligibility guidelines for the GRI-NEH Postdoctoral Fellowships are available at: [www.getty.edu/foundation/apply](http://www.getty.edu/foundation/apply)

## Getty Scholars

**Kaira Marie Cabañas** is Lecturer and Director of MA in Modern Art: Critical and Curatorial Studies (MODA) in the Department of Art History and Archaeology at Columbia University, New York. Her research focuses on modern and contemporary art, with an emphasis on Europe and the Americas. *Expressive Restraint: Geometric Abstraction and the History of Madness in Brazil* (January–June)

**Stefano Cracolici** is Reader in the Department of Italian, School of Modern Languages and Cultures at Durham University, England. His research centers on the Italian Renaissance. *Medusean Colors*

(April–June)

**Ulrike Heinrichs** is Professor of Art History in the Department of Art, Music, and Textiles at the Universität Paderborn, Germany. Her research concerns medieval and early modern art in France, Germany, and the Netherlands, with particular interests in sculpture (ca. 1200–1500), painting and the graphic arts, the history of seeing, the visual arts and the history of knowledge, and art and its use in religion and education.

*Theoretical Knowledge and Pictorial Experience in Color in Late Medieval Painting*  
(January–June)

**Dunja Hersak** is Associate Professor in the Department of Art History and Archaeology at the Université Libre de Bruxelles, Belgium. She is a scholar of African art and visual culture.

*Sensing Color: Explorations into African Expressive Culture*  
(September–December)

**Andrew James Hopkins** is Associate Professor in the Department of Social Sciences at the Università degli Studi dell'Aquila, Italy. He is a scholar of the history and historiography of Renaissance and Baroque architecture in Italy.

*Color in Venetian Baroque Architecture 1650–1750*  
(January–April)

**Gordon Alan Hughes** is Mellon Assistant Professor of Art History at Rice University, Houston, Texas. His research centers on early 20th-century French painting.

*Seeing Red: Abstraction, Murder, Machines*  
(September–June)

**Ann-Sophie Lehmann** is Associate Professor in the Department of Media and Culture Studies at Universiteit Utrecht, Netherlands. She specializes in emerging media culture and the study of materials and tools of image production in old and new media.

*Coloring Life, Crafting Images: Early Hand-Colored Photographs in Japan and the West*  
(January–June)

**Jennifer Lynn Peterson** is Assistant Professor in the Film Studies Department at the University of Colorado, Boulder. Her research focuses on early cinema and experimental cinema, and cinema aesthetics.

*Mass Culture and Visual Music: Color in Cinema from Early Nonfiction to Non-Objective Film*  
(September–December)

**Vanessa R. Schwartz** is Professor of History, Art History, and Film at the University of Southern California, Los Angeles. She is a scholar of photojournalism and the history of photography.

*The News in Black and White—and Color: The Press and Color Photography*  
(September–December)

## Predocctoral Fellows

**Cindy Kang** is a PhD candidate in the Institute of Fine Arts at New York University.

*Wallflowers: Tapestry and the Nabis in the Fin-de-siècle France*

(September–June)

**Valérie Kobi** is a PhD candidate in the Department of Art History and Museology at the Université de Neuchâtel, Switzerland.

*Colorful Art History: Insertion of Color in the Engraved Art Books of Eighteenth Century France*

(September–June)

**Sophia Ronan Rochmes** is a PhD candidate in the Department of the History of Art and Architecture at the University of California, Santa Barbara.

*Color's Absence: Medium and Materiality in Burgundian Grisaille Manuscripts*

(September–June)

**Alla Genrikhovna Vronskaya** is a PhD candidate in the Department of History, Theory, and Criticism of Architecture and Art at Massachusetts Institute of Technology, Cambridge.

*From the Easel to the Wall: House-Painting in Germany and the Soviet Union, 1925–1939*

(September–June)

**Marie Yasunaga** is a PhD candidate in the Department of Comparative Literature and Culture at the University of Tokyo, Japan.

*Color Theories in Museum Spaces: Installation Experiments by Karl Ernst Osthaus and Karl With. From German Kunstgewerbe-Reformbewegung through Symbolism and Expressionism to the Era of the White Cube*

(September–June)

## Postdoctoral Fellows

**Jennifer Josten** is Assistant Professor in the Department of History of Art and Architecture at the University of Pittsburgh, Pennsylvania. Her research focuses on modern and contemporary art, with an emphasis on Latin America.

*Mathias Goeritz's Arquitectura Emocional: Shades of the New Monumentality in Midcentury Mexico*

(September–June)

**David S. Mather** received his doctorate from the Visual Arts Department at the University of California, San Diego. His research concerns early 20th-century European art.

*"The Wild Joy of Color": Boccioni and the European Avant-Garde*

(September–June)

**Noa Turel** received her doctorate from the Department of the History of Art and Architecture at the University of California, Santa Barbara.

*Living Color: The Animation Paradigm of Pictorial Realism 1350–1550*

(September–June)

## Guest Scholars

**Philipp Blom** is an independent scholar, writer (history and fiction), journalist, lecturer, and broadcaster based in Vienna, Austria. He is a scholar of philosophy, intellectual history, and art history.

*War of Dreams—A Cultural History of the West, 1918–1938*  
(September–June)

**Lothar von Falkenhausen** (Consortium Scholar) is Professor in the Department of Art History at the University of California, Los Angeles. His research concerns the archaeology of the Chinese Bronze Age, focusing on large interdisciplinary and historical issues in which archaeological materials can provide significant new information.

*The Quest for Color in Ancient China*  
(September–June)

**Wulf Herzogenrath** is former Director of the Kunsthalle Bremen and now is an independent scholar based in Berlin, Germany.

*John Cage, Galka Scheyer, Nam June Paik, California*  
(October–December)

**W.J.T. Mitchell** is Gaylord Donnelly Distinguished Service Professor of English and Art History at the University of Chicago, Illinois. His research explores the history and theory of media, visual art, and literature from the 18th century to the present.

*Seeing Madness: The Color of the Passions*  
(January–March)

**Wolfram Pichler** is Assistant Professor in the Department of Art History at the University of Vienna, Austria.

*Painting and Makeup in Goya's Work*  
(April–June)

**Feng Shi** is Professor of Archaeology at the Institute of Archaeology, Chinese Academy of Social Sciences, Beijing, People's Republic of China. His research focuses on Chinese paleography and archaeoastronomy, the history of science and technology, and the study of historical literature.

*A Study on the Origin of the Theory of the Relation between Colors and Directions in China*  
(January–March)

**Vera Siqueira** is Professor of Art History at the Art Institute at the State University of Rio de Janeiro (UERJ). Her research focuses on 19th- and 20th-century Brazilian art, relationships between art and cultural institutions, and the problem of the modern tradition in Brazil.

*"Local Color": The Cultural Problem of Color in Brazilian Visuality*  
(September–December)

**Gudrun Swoboda** is Curator of Italian, Spanish, and French Baroque paintings at the Kunsthistorisches Museum Vienna, Austria.

*Color and the Expression of Passion in Roman 17th and 18th Century Painting*  
(April–June)

**Richard Tuttle** (Artist in Residence) is an American artist based in New Mexico and New York.

*Researching Research*  
(September–June)

**Miao Zhe** is Professor and Director of the Art and Archaeology Research Center, Zhejiang University, Hangzhou, China. His research focuses on early Chinese art history.

*Cosmological Colors and Artistic Colors: The Conception of Colors in Han Dynasty*  
(January–April)

## National Endowment for the Humanities Fellows

**Jinah Kim** is Assistant Professor of South Asian Art in the Department of History of Art and Architecture at Harvard University, Cambridge.

*Visions and the Visual: Color in Esoteric Buddhist Visual Practices in Medieval South Asia*  
(September–June)

## Volkswagen Foundation Fellow

**Jan von Brevern** is Postdoctoral Researcher at the Kunsthistorisches Institut at the Freie Universität Berlin, Germany. He specializes in the history of photography.

*Color into Gray: An Alternative History of Early Black and White Photography*  
(September–June)

## Museum Guest Scholars

**Ronni Baer** is William and Ann Elfers Senior Curator of Paintings at the Museum of Fine Arts, Boston.

*Host department: Paintings*  
(January–March)

**Maureen Cassidy-Geiger** is an independent scholar and decorative arts specialist based in New York.

*Host department: Sculpture and Decorative Arts*  
(April–June)

**Brigid Globensky** is Senior Director of Education and Public Programs at the Milwaukee Art Museum, Wisconsin.

*Host department: Education*  
(January–March)

**Peter Kidd** is an independent scholar based in London, England.

*Host department: Manuscripts*

(July–September)

**William W. Robinson** is Maida and George Abrams Curator of Drawings in the Division of European and American Art at Harvard Art Museums/Fogg Museum, Cambridge, Massachusetts.

*Host department: Drawings*

(July–September)

**Sara Stevenson** is Honorary Senior Research Fellow in the School of Culture and Creative Arts at the University of Glasgow, Scotland.

*Host department: Photographs*

(September–December)

## 2011-2012

### Artistic Practice

Artists mobilize a variety of intellectual, organizational, technological, and physical resources to create their work. This scholar year will delve into the ways in which artists receive, work with, and transmit ideas and images in various cultural traditions.

At the Getty Research Institute, scholars will pay particular attention to the material manifestations of memory and imagination in the form of sketchbooks, notebooks, pattern books, and model books. How do notes, remarks, written and drawn observations reveal the creative process? In times and places where such media were not in use, what practices were developed to give ideas material form?

In the ancient world, artists left traces of their creative process in a variety of media, but many questions remain for scholars in residence at the Getty Villa: What was the role of prototypes such as casts and models; what was their relationship to finished works? How were artists trained and workshops structured? How did techniques and styles travel?

An interdisciplinary investigation among art historians and other specialists in the humanities will lead to a richer understanding of artistic practice.

### Getty Scholars

**Joseph Imorde** is Associate Professor in the Department of History of Art at the University of Siegen, Germany. He is a scholar of Baroque art and art history.

*Carlo Dolci: The Production of Authenticity*

(January–June)

**Thomas Kirchner** is Professor in the Department of Art History at the Goethe-Universität Frankfurt am Main, Germany. He is a scholar of French art of the ancien régime.

*The Portrait as Program. An Anti-Academic Artistic Concept in Seventeenth-Century France*  
(September–June)

**Michael Lobel** is Associate Professor of Art History at Purchase College, State University of New York. His research centers on 20th-century and contemporary art.

*Becoming an Artist: John Sloan, the Ashcan School, and Popular Illustration*  
(September–December)

**Steven Nelson** (Consortium Scholar) is Associate Professor in the Department of Art History at the University of California, Los Angeles. His research centers on contemporary and historic arts, including architecture and urbanism of Africa and its diasporas, African American art history, and queer studies.

*Dakar: The Making of an African Metropolis*  
(September–June)

**Cristiana Pasqualetti** is Assistant Professor of Medieval Art History in the Department of Comparative History and Methodology at the Università degli Studi dell'Aquila, Italy. Her research focuses on medieval technical and artistic treatises.

*Italian Recipe Books from the Late Middle Ages: The Transmission of Craftsmanship among Manuscript Illuminators*  
(September–December)

**Anna Reuter** is an independent scholar based in Madrid, Spain. Her research concentrates on drawings of the 18th century.

*Reflections and Ideas Conserved in the Sketchbooks of Goya and his Contemporaries*  
(September–December)

**Jennifer Smyth** is Associate Professor in the Department of History and Comparative American Studies at the University of Warwick, Coventry, England. Her research concerns US and European cinema.

*The Historical Image in the Contested Frame: Fred Zinnemann's Cinematic Archive*  
(January–June)

**Giorgio Tagliaferro** is Lecturer in the Department of Art History and the Conservation of Artistic Heritage at the Università Ca' Foscari, Venice, Italy. He is a scholar of the Italian Renaissance.

*Inside Paolo Veronese: Transformation of Ideas into Images*  
(January–June)

## Predocctoral Fellows



**Natilee Harren** is a doctoral candidate in the Department of Art History at the University of California, Los Angeles.

*Objects Without Object: The Artwork in Flux, 1958–1969*

(September–June)

**Jann Marson** is a PhD candidate in the Department of Art at the University of Toronto.

*Plagiarism, Play, and Politics in the Collaborative Artistic Practices of Belgian Surrealists*

(September–June)

**Iris Moon** is a doctoral candidate in the Department of Architecture at Massachusetts Institute of Technology, Cambridge, Massachusetts.

*Charles Percier and Pierre-François-Léonard Fontaine's Interior Decoration Practice in Napoleonic France, ca. 1800*

(September–June)

## Postdoctoral Fellows

**Doris Berger** is an independent scholar based in Los Angeles, California. Her research focuses on modern art history, the avant-garde, contemporary art, film studies, gender studies, and display techniques.

*Hans Richter's Artistic Practice in Painting and Film*

(September–June)

**Amy Buono** is Assistant Professor in the Department of Art History at the Southern Methodist University, Dallas, Texas. She is a scholar of colonial Latin American art.

*Techniques of Color and Deception: Brazilian Art in Early Modern Europe*

(September–June)

**Sabina de Cavi** is Ramón y Cajal Researcher at the Universidad de Córdoba, Spain. Her research centers on Renaissance and Baroque art and architecture with a focus on ritual and the materiality of art, specializing in Italy, Spain, Portugal, and the early modern Habsburg empire.

*Architectural Drawing as a Collaborative Process: Materials, Tools, Workshop Production and Pattern Transmission in the Sicilian Workshop of Giacomo Amato (1643–1732)*

(September–June)

**Heidi Gearhart** received her doctorate from the Department of History of Art at the University of Michigan, Ann Arbor.

*Theophilus' On Diverse Arts: Artists and Art-Making in the High Middle Ages*

(September–June)

**Ulrike Kern** received her doctorate at the Warburg Institute, London, England. Her research concerns early modern Dutch and Flemish art and art theory.

*Color and Art in the Netherlands, 1600–1725*  
(September–June)

**Alexander Kitnick** received his doctorate from Princeton University, New Jersey. His research centers on postwar British art and architecture.

*Eduardo Paolozzi and Others, 1947–1958*  
(September–June)

**Leora Maltz-Leca** is Assistant Professor in the Department of History of Art and Visual Culture at the Rhode Island School of Design, Providence. Her research focuses on contemporary art, specializing in contemporary African art.

*William Kentridge: Process as Metaphor and Other Doubtful Practices*  
(September–June)

## Guest Scholars

**Roberto Conduru** is Adjunct Professor in the Department of Art History and Theory at the Universidade do Estado do Rio de Janeiro, Brazil.

*Crossroads: African-Brazilian Art and World Art History*  
(January–April)

**Brian Copenhaver** is Distinguished Professor and holds the Udvar-Hazy Chair in the Departments of Philosophy and History at the University of California, Los Angeles. He is a scholar of philosophy and science in late medieval and early modern Europe.

*Explaining by Picturing in Early Modern Europe*  
(September–June)

**Bernd Ebert** is Advisor to the Director General and Senior Officer of International Relations at the Staatliche Museen zu Berlin, Germany.

*Adored and Damned: The Secret of the Pearl in Art*  
(September–December)

**Claudia Mattos** is Professor of History of Art in the Department of Visual Arts at the Universidade Estadual de Campinas, Brazil.

*Art and Environmental Critique in the Nineteenth Century*  
(January–March)

**Li Qingquan** is Dean of the School of Art and the Humanities at the Guangzhou Academy of Fine Arts, China.

*Why Was a Tomb Painted in Two Different Styles: On Two Earlier Khitan Tombs Found in Chifeng, Inner Mongolia*  
(September–December)

**Matthew Ritchie** is an artist and Mentor Professor in the Department of Visual Arts at Columbia University, New York.

*A Time for Everything*  
(April–June)

**Giuxiang Wang** is Professor and Director of the Department of Architectural History and Historic Preservation at the School of Architecture, Tsinghua University.

*Research on the Chinese Buddhist Architecture since 5th to 15th Century: The Changing Plan of Buddhist Temples*  
(April–June)

**Giles Waterfield** is Associate Lecturer at the Courtauld Institute of Art, London.

*The Artist's and Photographer's Studio*  
(January–March)

## Roman Palaces Fellow

**Francesco Freddolini** received his PhD from the Università di Pisa, Italy. He is a scholar of Italian Baroque sculpture.

*Collecting and Displaying Sculpture in Medicean Tuscany, c. 1600–1737*  
(September–June)

## Los Angeles Architecture Fellows

**Catherine Gudis** is Associate Professor and Director of the Public History Program at University of California, Riverside.

*Curating the City: The Framing of Los Angeles*  
(September–January)

**Hillary Jenks** is Assistant Professor in University Honors Program at Portland State University, Oregon.

*Resurrecting the City: Urban Revitalization and Metropolitan Identities, 1950–2010*  
(March–June)

**Linda C. Samuels** is a doctoral candidate in the Department of Urban Planning at University of California, Los Angeles.

*Creating Autopia: Los Angeles 1940–1988*  
(September–January)

**Martino Stierli** is Assistant Professor at the Institute for the History and Theory of Architecture at Eidgenössische Technische Hochschule, Zurich, Switzerland.

*Los Angeles, the Infrastructural Sublime, and the Historiography of the City: Towards a Pre-history of an Ecological Approach to Motopia*  
(March–June)

## Museum Guest Scholars

**Felicity Allen** is an independent scholar based in London, England.

*Host department: Education*  
(September–December)

**Katharine Baetjer** is Curator in the Department of European Paintings at the Metropolitan Museum of Art, New York.

*Host department: Paintings*  
(January–March)

**Rocio Bruquetas** is Conservator at the Instituto del Patrimonio Cultural de España.

*Host department: Paintings Conservation*  
(April–June)

**Joanna Cannon** is Reader in the Department of History of Art at the Courtauld Institute of Art.

*Host department: Manuscripts*  
(January–March)

**Ignacio Cano Rivero** is Head of the Department of Broadcasting at the Museo de Bellas Artes de Sevilla, Spain.

*Host department: Director's Office*  
(January–March)

**Virginia Costa** is a freelance scientist based in Meudon, France.

*Host department: Decorative Arts and Sculpture Conservation*  
(April–June)

**Philip Gafter** is an independent writer and critic. His most recent book is *Photography After Frank* (2009).

*Host department: Photographs*  
(September–December)

**Laure de Margerie** is Associate Scholar in the Center for the Interdisciplinary Study of Museums, in the School of Arts and the Humanities at the University of Texas at Dallas.

*Host department: Decorative Arts and Sculpture*  
(September–December)

**Michael Roth** is Senior Curator in the Department of German Drawings, Prints, and Manuscripts at the Kupferstichkabinett, Staatliche Museen zu Berlin.

*Host department: Drawings*  
(January–March)

**Hiltrud Westermann-Angerhausen** is Director Emeritus of the Schnütgen Museum in Cologne, Germany.

*Host department: Manuscripts*  
(September–December)

## 2010-2011

### The Display of Art

"The Display of Art" continued as the theme for the Getty Research Institute from 2009–2010 into 2010–2011.

Display is a driving force in the art world by bringing together ideas with objects and creating narratives that assign meanings. Our experience of any object and the meaning we take from it change with the social, political, economic, and cultural contexts of its display. In some cases, objects only become works of art by virtue of being displayed.

The modern museum's *raison d'être* is display, and the study of museums and their history will be of interest during this scholar year, as will the relationship of display to conservation and interpretation. Aspects of display related to antiquity will also form a special focus. Finally, a particular display may itself be an artful endeavor worthy of study.

### Getty Scholars

**Olivier Bonfait** is Professor of early modern and Italian art at Université de Provence Aix-Marseille I, France.

*The Exhibitions in Bologna in the 17th and 18th Centuries*  
(January–June)

**Petra Chu** is Professor of Art History and Museum Studies and Director of Graduate Studies in the department of Art, Music, and Design at Seton Hall University, where she works on art, design, and the art market of the late 19th century.

*Paintings and Sculptures in the Aesthetic Interior: Daniel Cottier: Artist, Designer, Dealer*  
(January–June)

**Jeffrey Collins** is Professor of 17th and 18th-century European art at The Bard Graduate Center, New York.

*Archeology and Display at the Vatican: Marshaling the Muses*  
(October–December)

**Thomas Demand** is an artist based in Berlin, Germany.  
(October–June)

**Anne Helmreich** is Associate Professor of 19th-century European art in the Art History and Art department at Case Western Reserve University.

*Strategies of Display and the Commercial Art Market in London, ca. 1860–1930*  
(January–June)

**Michel Hochmann** is Professor in the section des sciences historiques et philologiques at Ecole Pratique des Hautes Etudes, Paris.

*The Display of Art Works in Venetian Renaissance Interiors*  
(October–December)

**Olivier Lugon** is Professor in the department of the Histoire et esthetique du cinema at the Universite de Lausanne, Switzerland, where he studies the history of photography and exhibition design.

*Exhibiting Photography, 1890–1990*  
(October–June)

**Michael Marrinan** is Professor in the department of Art and Art History at Stanford University.

*A Monograph on Gustave Caillebotte*  
(January–June)

**Saloni Mathur** (Consortium Scholar PDF, 538 KB) is Associate Professor in the department of Art History at the University of California, Los Angeles.

*Divided Objects: Indian Partition and the Politics of Display*  
(October–June)

**Carole Paul** is Lecturer in the Department of History of Art and Architecture at the University of California, Santa Barbara, where she studies eighteenth-century European art and culture.

*Display and Civility on the Capitoline Hill*  
(October–December)

**Giles Adrian Waterfield** is Associate Lecturer at the Courtauld Institute of Art, London.

*The Art Museum in Nineteenth-century Britain*  
(January–June)

**Zhu Qingsheng** is Director of the Center of Visual Studies at Peking University, China.

*Art History in China*

(October–December)

## Predoctoral Fellows

**Isabelle Flour** is a doctoral candidate in the Department of History of Art at Université Paris 1 (Pantheon-Sorbonne).

*The Display of Ornament and the "Reality Effect": Architectural Casts versus Period Rooms—A Transatlantic Perspective.*

(October–June)

**Atreyee Gupta** is a Ph.D. Candidate in the Department of Art History at the University of Minnesota, Minneapolis.

*Displaying Modern Art: State, Culture, and Avant-gardism in Post-Independence India*

(October–June)

**Ksenya Gurshtein** is a Ph.D. Candidate in the History of Art at the University of Michigan, Ann Arbor.

*TransStates: Conceptual Art in Eastern Europe and the Limits of Utopia*

(October–June)

## Postdoctoral Fellows

**Adriano Aymonino** is an independent scholar based in London. His research interests include British art, architecture and collecting.

*A Mirror of the Enlightenment: The Patronage, Collections and Cultural World of the First Duke and Duchess of Northumberland in Georgian Britain*

(October–June)

**Weihong Bao** is Assistant Professor of Chinese film and media culture in the department of East Asian Languages and Cultures at Columbia University.

*The Art of Display: Cinema and Intermedial Culture in China, 1884–1945*

(October–June)

**Sylvain Cordier** received his doctorate from Université Paris IV (Sorbonne), where he studied European furniture and decorative arts.

*Displaying Furniture in Public and Private Spaces in France and Britain (1800–1840): Taste, Aesthetics and Power*

(October–June)

## Guest Scholars

**Richard Julin** is Deputy Director of Magasin 3: Stockholm Konsthall, Sweden.

*Long Beach Video Archive*  
(October–December)

**Julia Sorokina** is a curator based in Kazakhstan and head of the board of the "Asia Art+" Public Foundation.

*Archiving Contemporary Art in Central Asia*  
(October–November)

## Pacific Standard Time Fellows

**Lucy Bradnock** received her PhD from the University of Essex with a dissertation entitled "After Artaud: Art in America, 1949–1965."

*Poetics, Politics and Play: Post-war California Assemblage*  
(October–June)

**Jenni Sorkin** received her PhD in the History of Art at Yale University where her dissertation focused on craft and gender within the history of American modernism.

*Learning from Los Angeles: Gendered Pedagogy and Its Predecessors at the Woman's Building*  
(October–June)

**Anthony Fontenot** is a PhD candidate in the School of Architecture at Princeton University.

*Non-Design, Architecture, and the American City*  
(October–June)

## Roman Palaces Fellow

**Francesco Freddolini** received his PhD in 2008 from the Università di Pisa, Italy, where he studied Italian Baroque sculpture.

*Collecting and Displaying Sculpture in Medicean Tuscany, c. 1600–1737*  
(October–June)

## Museum Guest Scholars

**George Hein** is Professor Emeritus in the Graduate School of Arts and Social Sciences at Lesley University.

*Host department: Education*  
(January–March)

**Ann Hoenigswald** is Senior Conservator of Paintings at the National Gallery of Art, Washington D.C.

*Host department: Painting Conservation*  
(January–March)



**Nora Kennedy** is Sherman Fairchild Conservator of Photographs at The Metropolitan Museum of Art.  
*Host department: Paper Conservation*  
(April–June)

**Robert van Langh** is Head of Conservation at the Rijksmuseum in Amsterdam.  
*Host department: Decorative Arts and Sculpture Conservation*  
(January–March)

**Aleksandra Lipinska** is Assistant Professor in the Instytut Historii Sztuki at the Uniwersytet Wrocławski, Poland.  
*Host department: Sculpture and Decorative Arts*  
(April–June)

**Mark McDonald** is Assistant Keeper in the Department of Prints and Drawings at The British Museum.  
*Host department: Drawings*  
(October–December)

**Lawrence Nichols** is William Hutton Curator of European and American Painting and Sculpture before 1900 at the Toledo Museum of Art, Ohio.  
*Host department: Paintings*  
(October–December)

**Gertrud Platz** was Vice-Director (retired) of the Antikensammlung, Staatliche Museen zu Berlin.  
*Host department: Antiquities*  
(October–December)

**Ann Thomas** is Curator of Photographs at the National Gallery of Canada in Ottawa.  
*Host department: Department of Photographs*  
(April–June)

**Hiltrud Westermann-Angerhausen** is Director Emeritus of the Schnütgen Museum in Cologne, Germany.  
*Host department: Manuscripts*  
(January–March)

2009-2010

## The Display of Art

To display an object is to assert that it is worthy of inspection. The object may be considered culturally important or beautiful or the product of extraordinary skill, and its display may itself be an artful endeavor worthy of study. The creation of determined viewing conditions brings together ideas and objects, creating narratives that assign meanings, so that our experience of any object and the meaning we take from it change with its mode of display. Consider a cult statue set in an ancient temple, carried away and displayed as booty in a triumphal procession, reused as *spolia*, showcased in a sculpture garden, recast in plaster for artists to study, adorning the hall of a country house, exhibited in a national museum, reproduced on a postcard, and given a virtual existence on the web. The life story of a work of art requires attention to the social, political, economic, and cultural contexts of its display.

## Getty Scholars

**Nancy Lutkehaus** is Professor of Anthropology, Gender Studies and Political Science at the University of Southern California.

*From Ethnographic Artifact to Objet d'Art: Changing Contexts in the Display of Primitive Art*  
(September–June)

**Sylvester Okwunodu Ogbechie (Consortium Scholar)** is Associate Professor of Art History at the University of California, Santa Barbara.

*The Economics of Cultural Patrimony: Politics and Poetics of Postcolonial Museum Display*  
(September–June)

**Dominique Poulot** is Professor of the History of Art at Université Paris I–Panthéon-Sorbonne and senior member of the Institut universitaire de France (IUF).

*Museum Cultures and Experiences in Europe, 1750–1815*  
(September–June)

**Tristan Weddigen** is Professor of the History of Early Modern Art at the University of Zurich, Switzerland.

*The Collection as a Visual History of Art: The Dresden Picture Gallery in the 18th and 19th Century*  
(January–June)

## Visiting Scholars

**Jens Baumgarten** is Professor of Art History at the Universidade Federal de São Paulo.

*Representation of Violence in Colonial and Contemporary Brazil*  
(January–March)

**Ding Ning** is Professor and Vice Dean in the School of Arts at Peking University.

*Display of Art / Power of Placement*

(April–June)

**Thomas Gunning** is Professor in the Department of Art History at the University of Chicago.

*The Categories of Cinematic Display*

(September–December)

**Yoshie Kojima** is Vice-Professor in the Department of History at Sophia University, Tokyo.

*Display and Use of Italian Counter-Reformation Art in Japan*

(March–June)

**Anna Moï** is a writer living alternately in France and Vietnam.

*The Paternal Language*

(September–December)

**Barbara Novak** is Altschul Professor Emerita of Art History at Barnard College and Columbia University.

*Church, Humboldt and the Politics of Display*

(January–March)

**Brian O'Doherty** is Professor Emeritus of Fine Arts and Media at Southampton College, Long Island University.

(January–March)

**Maria Elena Versari** is Faculty Fellow in the Department of Art History at Rice University.

*The Politics of Avant-Garde Display*

(January–June)

## Predoctoral Fellows

**Felicity Bodenstein** is a doctoral candidate in the Department of the History of Art at the Université Paris IV–Sorbonne.

*Displaying Classical Antiquity in Paris (1800/1930)*

(September–June)

**Stefanie Klamm** is a doctoral candidate at Humboldt-Universität zu Berlin / Max Planck Institut für Wissenschaftsgeschichte, Berlin.

*Transformed Objects: Images of Classical Archaeology between Excavation and Display*

(September–June)

## Postdoctoral Fellows

**Mario Epifani** received his doctorate from the Università degli Studi di Napoli Federico II.  
*The Display of Wisdom: Portraits of Ancient Philosophers in 17th-century Italian Painting*  
(September–June)

**Barbara Furlotti** received her doctorate from Queen Mary College, University of London.  
*Mobility and Display in Early Modern Italy: The Orsini Collection in Rome*  
(September–June)

**Sarah Hamill** received her doctorate from the University of California, Berkeley.  
*David Smith in Two Dimensions: Sculpture, Photography, and Space*  
(September–June)

**Stephen Phillips**, AIA, received his PhD from Princeton University School of Architecture in the History and Theory Program. He is Assistant Professor of Design in the Architecture Department at California Polytechnic State University, San Luis Obispo.  
*Towards a Research Practice: Frederick Kiesler's Experiments into the Biotechniques of Display*  
(September–June)

## Guest Scholars

**Dawn Ades** is Professor of Art History and Theory at the University of Essex.  
*Exhibiting Surrealism*  
(September–November)

**Beatrice von Bismarck** is Professor of Art History and Visual Culture at the Academy of Visual Arts, Leipzig.  
*Performing the Show: Exhibitions in Spatiotemporal Dynamics since the late 1960s*  
(February–April)

**Alden Gordon** is G. W. Smith Professor of Art History at Trinity College, Connecticut.  
*Images of Art Display: The Dissemination of Engraved Records of Art in Interiors*  
(September–January)

**Lawrence Weschler** is Director of the New York Institute for the Humanities at NYU.  
*All That is Solid. A Book of Further Convergences*  
(January–March)

## Project Fellows

**Lucy Bradnock** is a doctoral candidate at the University of Essex.

*Pacific Standard Time*

(September–June)

**Boris Hars-Tschachotin** is a doctoral candidate in the History of Art at Humboldt-Universität zu Berlin.

*Display and Film*

(October–June)

## Museum Guest Scholars

**Edgar Peters Bowron** is Audrey Jones Beck Curator of European Art at The Museum of Fine Arts, Houston.

*Host department: Paintings*

(June–September)

**Emmanuelle Brugerolles** is Chief Curator in charge of the drawings collection at the Ecole nationale supérieure des Beaux-Arts, Paris.

*Host department: Drawings*

(September–December)

**Paula Dawson** is Associate Professor in the School of Art at the University of New South Wales.

*Host department: Director's Office*

(April–June)

**Anne de Mondenard** is Curator of Photographs at the Ministère de la Culture et de la Communication, France.

*Host department: Photographs*

(June–September)

**Helen Glanville** is Visiting Lecturer at Warwick University.

*Host department: Associate Director for Collections Office*

(April–June)

**Rica Madeline Jones** is Conservator of Paintings at the Tate Gallery.

*Host department: Paintings Conservation*

(September–December)

**Kim Kanatani** is Gail Engelberg Director of Education at the Solomon R. Guggenheim Museum.

*Host department: Education*

(January–March)

**Stella Panayotova** is Keeper of Manuscripts and Printed Books at The Fitzwilliam Museum.

*Host department: Manuscripts*

(June–September)

**Lieve Watteuw** is a scientific collaborator at Illuminare Studiecentrum voor Miniaturkunst/Centre for the Study of the Illuminated Manuscript at the Katholieke Universiteit Leuven.

*Host department: Paper Conservation*

(January–March)

**Anthony Wells-Cole** is Retired Senior Curator at the Temple Newsam House, Leeds Museums and Galleries.

*Host department: Sculpture & Decorative Arts*

(April–June)

**Dyfri J.R. Williams** is Research Keeper of Greek and Roman Antiquities at the British Museum.

*Host department: Antiquities*

(September–December)

2008-2009

## Networks and Boundaries

The study of the visual arts can and does cross cultural, civilizational, ethnic, religious, and geographic boundaries. Cultural exchange takes place through kaleidoscopic networks that are themselves dynamic and transformative. These exchanges are integral to the construction of boundaries, contributing to definitions of self and other. The contact zones within which they occur are marked by appropriations, hybridizations, and syncretisms—all of which remap cultural boundaries. The study of the visual arts has its own networks and boundaries, including interdisciplinarity and divisions between national, area, and world histories. How freely have artists, art objects, and artistic concepts and practices moved across socio-political and cultural boundaries? And with what results? How closely do artistic crossings and their analyses map onto larger networks of power and economics? How do we negotiate the different demands of local cultural contexts with larger regional and/or global concerns?

The Getty Research Institute welcomes applications from researchers in the arts, humanities, and social sciences who wish to be in residence at the Institute in 2008–2009 and whose projects explore cross-cultural exchange and the visual arts. Scholars in residence will find that the special collections of the Research Library are especially rich in primary materials that bear upon this topic, ranging from nineteenth-century photographs by European travelers in Asia to the collection of the *Association Connaissance de l'histoire de l'Afrique contemporaine* (exploring the influence of French colonialism in Africa); from the papers of international architect Bernard Rudofsky to documentation of such global activities as Fluxus and mail art.

## Ancient Images (Villa)

In 2008–2009 the scholars program at the Getty Villa builds upon the work of Villa Professor François Lissarrague and focuses on the creation, circulation, and reception of images in antiquity. How ancient images functioned in later periods will also be of interest. The Greek polis gave birth to a foundational system of representation based on a precise idea of the human body. How were these representations employed? What were the Bronze Age antecedents of such images? What criteria did the Etruscans and the Romans use in selecting and reproducing Greek images? More generally, how did images "react" to the subjectivities of viewers both at the centers and the periphery of the Greco-Roman world? Scholars who wish to be in residence at the Getty Villa and whose projects address the power, transfer, and function of images in the ancient Mediterranean world are encouraged to apply.

## Getty Scholars

**Ali Behdad (Consortium Scholar)** is Professor and Chair of the Department of Comparative Literature at University of California Los Angeles. He specializes in Postcolonial literature and theory, European representations of the Middle East, the Victorian novel and travel Literature, and nineteenth-century photography of/in the Middle East.

*Contact Visions: On Photography and Modernity in the Middle East*  
(September–June)

**Anthony Cokes** is Professor at Brown University, Department of Modern Culture and Media. He is a post-conceptualist artist whose practice foregrounds social critique.

*Networks: Electronica in Global, Virtual Context*  
(September–March)

**Thierry de Duve** is Professor at Université Lille 3, Département Arts Plastiques in Villeneuve d'Ascq, France. He specializes in modern and contemporary art theory and aesthetics in the modern era.

*On Art and its Boundaries*  
(September–June)

**Rob Linrothe** is Associate Professor of Art History at Skidmore College in Saratoga Springs, New York. He is a specialist in the Buddhist art of the Himalayas with a focus on the pre-modern mural painting of northwest India and the contemporary revival of monastic painting in Amdo (China, eastern cultural Tibet).

*Cultural Flows Across Asia: Esoteric Buddhist Representation and Transformation*  
(September–June)

**John Onians** is Emeritus Professor of World Art Studies at the University of East Anglia.

*Art as a Worldwide Phenomenon and the Networks and Boundaries in the Brain That Cause its Similarities and Differences from Prehistory to the Present*  
(December–June)

**Nabila Oulebsir** is Maître de conférences en histoire de l'art contemporain (histoire du patrimoine et de l'architecture) à l'Université de Poitiers. She specializes in German, French, and North African architecture and monuments, focusing on patrimony, colonial politics, and the construction of knowledge and artistic disciplines.

*Scientific Networks and Boundaries between Disciplines: Art History from Johann Joachim Winckelmann to Jean Alazard (Germany/France/North Africa)*  
(September–June)

**Mary Louise Roberts** is the John Schaeffer Associate Professor in British Art, Department of Art History and Theory, University of Sydney. A specialist in nineteenth-century British art, she focuses on gender and Orientalism, Ottoman art, and European cultural exchange.

*Artistic Exchanges in Nineteenth-Century Istanbul*  
(September–June)

**Andrew Schulz** is Associate Professor, Department of Art History at the University of Oregon. He specializes in the art of Spain and the Spanish world from 1500 to the early twentieth century.

*Al-Andalus in the Age of Enlightenment: Islamic Art and Culture in the Spanish Imagination, 1750–1820*  
(January–June)

## Visiting Scholars

**Sussan Babaie** is an independent scholar. She specializes in urbanism and visual culture of the early modern Persianate world and, in particular, Safavid (1501–1722) Iran.

*Metropolitan Meanings: Social Identity, International Commerce, and the Houses of Isfahan in the Seventeenth Century*  
(September–March)

**Jean-Louis Cohen** is the Sheldon H. Solow Professor in the History of Architecture at New York University, Institute of Fine Arts. He specializes in nineteenth- and twentieth-century architecture and urbanism in Germany, France, Italy, Russia and North America.

*France and Germany: Architectural Interaction at the Boundary and Beyond*  
(April–June)

**Okwui Enwezor** is Dean of Academic Affairs and Senior Vice President at the San Francisco Art Institute. He specializes in postcolonial transitions, African modernity, and contemporary African photography.

(April–June)



**Claire Frances Fox** is Associate Professor of English and International Studies, University of Iowa. She specializes in inter-American cultural studies, Mexican and U.S.–Mexican border arts and culture, visual culture studies, and cultural policy studies.

*Creating the Hemispheric Citizen: The OAS, Cultural Policy, and the Visual Arts (1945–1968)*  
(January–March)

**Ursula Frohne** is Professor of Art History at the Kunsthistorisches Institut, Universität zu Köln. She specializes in nineteenth to twenty-first century art, museum and exhibition history, and the history and sociology of the artist.

*Trajectories of Communication Aesthetics and Network Structures from the 1960s to the Present*  
(September–December)

**Kenneth Gonzales-Day** is Professor and Chair, Art Department at Scripps College in Claremont, California. He is a writer and artist specializing in photography.

*Reading Photographs, Making Photographs: Responding to the Getty Collection*  
(September–December)

**Germain Loumpet** is Senior Lecturer, Department of Art and Archaeology, Faculty of Arts, Letters & Social Sciences at University of Yaounde I (Cameroon). He specializes in African pre-history, particularly the archaeology and visual culture of the kingdom of Bamun in western Cameroon.

*Frontier of African Art: Objects, Identities and Cultural Networks in Cameroon in the Nineteenth and Twentieth Centuries*  
(September–February)

**Jennifer Purtle** is Assistant Professor at the University of Toronto, Department of Art History and East Asian Studies. She specializes in Chinese art and visual culture from the Six Dynasties to the present, in particular the cultural geography of artistic production, urbanism, East/West exchange, and optical media.

*Forms of Cosmopolitanism in the Sino-Mongol City*  
(April–June)

**Avinoam Shalem** is Max Planck Fellow at the Kunsthistorisches Institut in Florence and Professor of Islamic art at the Institut für Kunstgeschichte der Universität München. He specializes in Islamic minor arts, the secular and sacred contexts of artifacts, and the interactions between Medieval Islamic artistic worlds and European Jewish and Christian communities.

(January–March)

## Predocctoral Fellows

**Carolin Behrmann** is a PhD candidate in the Kunstgeschichtliches Seminar, Humboldt-Universität zu Berlin.

*Tyrant and Martyr: On the Normativity of the Image in the Context of Cultural Expansion (1540–1644)*  
(September–June)

**Alessia Frassani** is a PhD candidate in the Art History Program, Graduate Center, City University of New York.

*At the Crossroads of Empire. Mixtecs and Spanish Art in Colonial Yanhuitlan, Oaxaca*  
(September–June)

**Courtney Martin** is a PhD candidate in Art History at Yale University.

*Cyclones in the Metropole: British Artists 1976–1989*  
(September–June)

## Postdoctoral Fellows

**Esra Akcan** received her PhD from Columbia University. She is Assistant Professor in the Department of Art History at the University of Illinois at Chicago. She specializes in contemporary Turkish architecture and early twentieth-century German-Turkish exchanges.

*Modernity in Translation: Geopolitical Interactions in Residential Culture*  
(September–June)

**Hannah Feldman** earned a PhD from the Columbia University Department of Art History and Archaeology. She is Assistant Professor in the Department of Art History at Northwestern University. Her research focuses on the relationship between urban space and the arts of opposition, especially as they engage the geo-political consequences of war, nationalism, and displacement in the post- and neocolonial world.

*The Art of Decolonization: Representation and the Public in Paris During the Algerian War*  
(September–June)

**Talinn Grigor** received her PhD from Massachusetts Institute of Technology. She is Assistant Professor, Department of Fine Arts at Brandeis University in greater Boston. She specializes in relations between architecture and political discourse, particularly issues of national patrimony and taste in modern day Iran, as well as European art historiography and its connections to the late nineteenth- and early twentieth-century eclecticism of Qajar architecture.

*Of Mimetic Authenticity: The Orient or Rome Debate beyond (post)Colonial Ambivalence*  
(September–June)

## Guest Scholars

**Kornelia von Berswordt-Wallrabe** is Director of the Staatliches Museum Schwerin in Germany. While in residence she will be researching the first journey abroad of the young Marcel Duchamp to Munich in 1912.

(April–June)

**Arnauld Brejon** is the Directeur des collections, Mobilier national, Paris. At the GRI he will be working on his manuscript on the tapestries of Louis XIV.

(January)

**Hartmut Dorgerloh** is Generaldirektor at Stiftung Preußische Schlösser und Gärten Berlin-Brandenburg in Germany. He specializes in Prussian gardens and residences as well as the history of the Museumsinsel in Berlin.

(January)

**Daniela Gallo** is Professeur d'histoire de l'art moderne at Université Pierre-Mendès-France in Grenoble. She specializes in neo-classical European sculpture, the eighteenth-century art market in Rome, and the history of the Museo Pio Clementino.

(April–June)

**Jacqueline Lichtenstein** is a Professor of the Philosophy of Art at the Université Paris IV-Sorbonne. She specializes in color theory, the dialectic between rhetoric and painting, and most recently in the complex relationships between European painting and sculpture.

(February–March)

**Christian Michel** is Professor of Art History at the Université de Lausanne. He specializes in the conditions of artistic production in seventeenth- and eighteenth-century Europe.

(January–June)

**Edward Nygren** is the former Director of Smith College Museum of Art and of the Art Collections at The Huntington Library. Dr. Nygren will be doing research in the GRI collections on the letters of James Ward, R. A. (1769–1859).

(October–December)

**Peter-Klaus Schuster** is General Director of State Museums of Berlin. He specializes in German art of the nineteenth and twentieth centuries.

(January–June)

**Philippe Sénéchal** is Professeur d'histoire de l'art moderne, Université de Picardie Jules Verne, Amiens, France. He specializes in Italian Renaissance sculpture, the Farnese collection, and the artistic relationship between Europe méridionale and Europe septentrionale.

(April–June)

## Research Fellows

**Agnès Penot-Lejeune** is a PhD candidate at the Université Paris I Panthéon-Sorbonne. Her dissertation research focuses on the internationalization of French art galleries at the end of the nineteenth century through the examples of Goupil and Boussod & Valadon. At the GRI she will work closely with the Project for the Study of Collecting and Provenance.

(July–June)

**Boris Hars-Tschachotin** is a PhD candidate in the History of Art at Humboldt-Universität zu Berlin. His dissertation examines the role of the art director in shaping film aesthetics, particularly through the process of drawing. At the GRI he will be looking at collections pertaining to expressionist theater and set design – with special attention to Piranesi’s Carceri series.

(November–January)

## Museum Guest Scholars

**Szilvia Bodnár** is Curator of Prints and Drawings and Head of Department at the Museum of Fine Arts in Budapest, Hungary.

(October–December)

**Asok Kumar Das** is an independent scholar based in West Bengal, India.

(October–December)

**Melanie Holcomb** is Associate Curator in the department of Medieval Art and The Cloisters at The Metropolitan Museum of Art in New York.

(July–September)

**Todd Longstaffe-Gowan** is an independent landscape architect and historian based in London, England.

(January–March)

**Sylvie Penichon** is Conservator of Photographs at the Amon Carter Museum of Art in Fort Worth, Texas.

(July–September)

**Sarah Schultz** is Director of Education and Community Programs at the Walker Art Center in Minneapolis, Minnesota.

(January–March)

**Bodo von Dewitz** is Senior Chief Curator of the photographic collections at the Museum Ludwig in Cologne, Germany.

(October–December)

## Villa Professor

**François Lissarrague** is Professor at the École des hautes études en sciences sociales Centre Louis Gernet, Institut National d’Histoire de l’Art, Paris. He specializes in Attic imagery, iconography, and Greek vase painting.

*The Power and Function of Ancient Images*  
(September–June)

## Villa Scholars

**Eve D'Ambra** is Professor and Chair, Department of Art at Vassar College. She specializes in Roman sculpture and portraiture, as well as issues of urbanism in the capital and the provinces.  
*Beauty and the Roman Portrait: The Private Portrait in the High Empire*

**Christopher Faraone** is The Frank Curtis Springer and Gertrude Melcher Springer Professor in the Humanities and in the College, University of Chicago. He specializes in ancient Greek magic, ritual, and mythology.  
*The Function and History of Ancient Greek Amulets*  
(January–March)

**Valérie Huet** is Maître de Conférence in the history department at Université Paris 7 – Denis Diderot, UFR GHSS. She specializes in images of sacrifice, the banquet and ritual activity in Rome.  
*Images of "Greek" Rituals in Rome*  
(January–March)

**Niall Slater** is Samuel Candler Dobbs Professor of Latin & Greek, Department of Classics at Emory University. He specializes in ancient theater, archaeology of the theater, the ancient novel, and gender studies.  
*Envisioning Apuleius*  
(September–December)

**Adrian Staehli** is Privatdozent (assistant professor and lecturer) at the Archaeologisches Seminar, Universität Zürich. He specializes in the cultural history of images from classical antiquity, Greek sculpture, vase painting, portraiture, and the history of collecting.  
*Images of Media: Images and Social Communication in Archaic and Classical Athens*  
(April–June)

**Marie-Christine Villanueva-Puig** is Researcher at the National Center for Scientific Research (CNRS): Centre Louis Gernet, Institut National d'Histoire de l'Art, Paris. She specializes in Greek vase forms, painting, and ancient iconography.  
*Power and Function of Images in the City of Athens in the Archaic and Classical Periods (sixth-fifth centuries b.c.)*  
(April–June)

## Postdoctoral Fellow

**Francesca Tronchin** is Visiting Assistant Professor, Department of Art History at The Ohio State University. She specializes in Roman domestic decor and issues of eclecticism in ancient sculptural displays.

*Eclecticism in Roman Domestic Ensembles*  
(September–June)

2007-2008

## Change

There was a time when art history seemed to be all about grand narratives of change, with a particular attraction to dramatic episodes of naturalism emerging from backgrounds of schematic convention. The sudden capture of accurate human anatomy and movement in the Greek sculpture of the fifth century BCE provides the paradigm. There follow, to name the most prominent, the eruption of monumental Romanesque sculpture in the later eleventh century; the successive Italian Renaissances from Giotto to Michelangelo; the capture of optical sensation by the French Impressionists; and the Cubists' confounding of ingrained habits of spatial perception.

All these will strike familiar chords for those schooled in the art history of a previous generation. But such signposts have fallen into disrepair as grand narratives of progress and discovery have collapsed in the face of a withering skepticism across the humanities as a whole. And it remains demonstrably the case that the past celebration of such episodes entailed a regular invocation of questionable external causes: great men (or the cult of great men), economic and social determination, or some innate propensity of the mind toward matching any image against the evidence of perception. A theory of change in art thereby became implicitly a theory of change in some other domain. And teleological thinking haunted the whole enterprise.

As a result, scholars concerned with the visual arts now largely direct their energies toward intensified interpretations of artistic events that are circumscribed in time and localized in significance. Thus the fundamental responsibility of any historian—to account for change—has been increasingly left to one side. If change is to come back to the intellectual forefront, new models describing its logic and regularities will be required. And these will, on balance, need to be internal to the specific processes of art production. In the absence of external compulsion, why should an apparently stable set of forms give way to another? When such compulsion is evident—in conquest, migration, conversion, revolution, technological invention, economic boom or bust—how do the capacities of art absorb, constrain, and channel its impact?

Recent theoretical work in the realm of emergence and complexity across the natural and social sciences may offer some useful guidance in this pursuit. But the question remains open: can change—by definition an object of inquiry that exists between and above the physical objects of art-historical investigation—come back to its former centrality? How would that be accomplished? And is it necessary at all?

## Cultural Identity (Villa)

Scholarship on cultural identity generally privileges the ways that groups differentiate themselves from others. Attention is paid to the drawing of boundaries between communities by the deployment of identifying symbols and practices ranging from dress and language to works of art and religious ritual. Indeed, the binary self versus other structures most research in this area.

In 2007–2008, the Villa scholars program will build upon the work of Erich Gruen (in residence for the year as Villa Professor) to explore another aspect of cultural differentiation in the context of the ancient Mediterranean world. In constructing cultural identity, ancient peoples often willingly acknowledged their ties to others. How did ancient Mediterranean peoples visualize themselves as part of a broader heritage? How did they forge links with other groups? What happens to research in this area when similarities and togetherness are stressed rather than differences and otherness?

## Getty Center Professor

**Angus Fletcher** is Distinguished Professor Emeritus in the Graduate School at the City University of New York. He specializes in comparative literature, allegory, Edmund Spenser, the literature of nature, and postmodernisms.

*Motion, Galilean Relativity and Stylistic Changes in Late Renaissance Poetry*  
(September–June)

## Getty Scholars

**Susan Buck-Morss** is professor of political philosophy and social theory in the Department of Government and a member of the graduate fields of German studies and history of art at Cornell University. She specializes in continental theory, German critical philosophy, and the Frankfurt School.

*Who Owns Time?*  
(January–June)

**Thomas Cummins** is Dumbarton Oaks Professor of Pre-Columbian and Colonial Art and department chair at Harvard University, Department of Art History.

*A Study of Three Colonial Peruvian Manuscripts*  
(September–June)

**Leonard Folgarait** is a professor at Vanderbilt University in the Department of the History of Art. He specializes in Latin American art and European and American modernism.

*Picasso, Horta, 1909: The Shift to Cubism*  
(September–June)

**Sarah E. Fraser** is associate professor at Northwestern University. She teaches and researches Chinese painting and Buddhist art, with a current emphasis on questions of national identity formation, 20th-century disciplinary innovation in the study of Chinese art, and artistic enterprise.

*What is Chinese About Chinese Art? Archaeology, Politics, and Identity in Republican China (1928–1947)*

(September–June)

**Karen Lang** is associate professor of art history at the University of Southern California. She specializes in modern German art and aesthetic theory.

*Max Beckmann's Inconceivable Modernism*

(September–June)

**Helmut Müller-Sievers** is professor of German and classics at Northwestern University. He specializes in interrelations of literature, science, philosophy, and the history of philology.

*The Cylinder. Kinematics of the 19th Century*

(September–June)

**Spyros Papapetros** is assistant professor of architecture at Princeton University. He specializes in intersections between architecture, theory, and visual culture.

*Animated Change: Patterns of Transition in Art, Architecture and Their Histories*

(September–June)

**Lorenzo Pericolo** is professor in the Department of Art History at the University of Montreal. He specializes in Renaissance and Baroque European art.

*Change Reaction: Caravaggio's Followers About, Beyond and Despite Caravaggio's Newness*

(September–June)

**Paul Smith** is professor and chair in the history of art at University of Warwick. He specializes in late-nineteenth-century French painting, criticism, and literature.

*The "Nature" of Style Change*

(September–June)

## Visiting Scholars

**Ian Balfour** is professor of English in the Department of English at York University in Toronto. He specializes in Romantic poetry and prose, contemporary theory and criticism, and eighteenth-century literature and philosophy.

*Adapting: Filming Literature in and beyond the Culture Industry*

(January–March)

**Olivier Debroye** is coordinating curator in the Department of Visual Arts and Department of Difusión de la Cultura at Universidad Nacional Autónoma de México. He is the founder and first director of CURARE, an art critics' association and magazine in Mexico City.



*Machines, Spacecrafts, Footsteps, Bombs and Artistic Change in Latin American Art of the 1960s*  
(January–March)

**Anne Dunlop** is assistant professor in the Department of the History of Art at Yale University. She specializes in intersections of image, gender, and subjectivity in late medieval and Renaissance Italy.  
*A Break to Make the Modern: Ambrogio Lorenzetti and Artistic Change in the Early Renaissance*  
(April–June)

**Uwe Fleckner** is professor of art history at the University of Universität Hamburg in Germany. He is the co-editor of the collected works of Carl Einstein and Aby Warburg and has written extensively on art of the eighteenth century to the present.  
(April–June)

**Michael Hutter** is professor of economics and chair for Theory of the Economy and Its Social Environment at Universität Witten/Herdecke in Germany. He specializes in economic aspects of art, culture, and media.  
*The Co-evolution of Art and Economy. Cases from European History*  
(September–December)

**Frida Kahlo** is a visual artist, art historian, and founding member of the anonymous feminist art activist group the Guerrilla Girls.  
*Guerrilla Girls Do Hollywood: A Behind the Scenes Look at Girls in the "Wood"*  
(January–June)

**David Maisel** is a photographer and visual artist based in the San Francisco Bay Area.  
*The Library of Dust*  
(September–November)

**Juan Ossio** is professor of social sciences at Pontificia Universidad Católica del Perú. He specializes in cosmological systems and social structures.  
*Andean and European Traces in the Construction of the Manuscripts of Fray Martín de Murúa*  
(September–December)

**Brandon Taylor** is professor of the history of art at the University of Southampton and research fellow in contemporary art at Solent University Southampton. He specializes in twentieth-century art and its theory, east European art, and the history of art institutions.  
*Relief Space and the Transition to Abstraction 1910–30*  
(September–December)

**Nancy J. Troy** is professor at the University of Southern California in the Department of Art History. She specializes in visual culture of modernism, fashion, and the avant-garde.  
*The Afterlife of Piet Mondrian*  
(January–March)

## Predoctoral Fellows

**Chelsea Foxwell** is a Ph.D. candidate in art history and archaeology at Columbia University.  
*Kano Hōgai (1828–1888) and the Making of Modern Japanese Painting: "Japanese-Style" Exhibition  
Painting and the Creation of Nihonga*  
(September–June)

**Kristina Luce** is a Ph.D. candidate in architecture at the University of Michigan.  
*Revolutions in Parallel: The Rise and Fall of Drawing within Architectural Design*  
(September–June)

**Irene Small** is a Ph.D. candidate in art history at Yale University.  
*Hélio Oiticica and the Morphology of Things*  
(September–June)

**Gloria Sutton** is a Ph.D. candidate in art history at the University of California, Los Angeles.  
*The Experience Machine: Stan VanDerBeek and Immersive Subjectivity in Expanded Cinema Practices  
of the 1960s*  
(September–June)

## Postdoctoral Fellows

**Riccardo Marchi** received his Ph.D. from the University of Chicago. He is assistant professor and Stuart S. Golding Endowed Chair in Modern and Contemporary Art at the University of South Florida, Tampa. He specializes in early-20th-century European art and in the history of 20th-century art history and art criticism.  
*Learning to Look at Pure Painting: Boccioni, Kandinsky and Delaunay in Berlin, 1912–1913*  
(September–June)

**Nicolas Tackett** received his Ph.D. from Columbia University. He is lecturer in the Department of History at the University of Tennessee, Knoxville. He specializes in medieval China and funerary culture.  
*The Tang-Song Transition and the Revolution in Funerary Art and Architecture in Medieval China*  
(September–June)

## Museum Guest Scholars

**Mark Haworth-Booth** is visiting professor of photography at the University of the Arts in London.  
(April–June)

**Adam S. Cohen** is an associate professor in the department of fine art at the University of Toronto.

(July–September)

**Detlef Heikamp** is an associated academic at the Kunsthistorisches Institut in Florence, Italy.

(July–September)

**Andreas Henning** is curator of Italian paintings at the Gemäldegalerie Alte Meister in Dresden, Germany.

(April–June)

**Catherine A. Metzger** is senior conservator of paintings at the National Gallery of Art in Washington, D.C.

(January–March)

**Andrea Pataki** is head of conservation at the Staatliche Akademie der Bildenden Künste, Stuttgart, Germany.

(April–June)

**Flavia Perugini** is a conservator at the Museum of Fine Arts, Boston.

(January–March)

**Françoise Viatte** is retired head of the Cabinet des Dessins at the Musée du Louvre in Paris.

(October–December)

## Villa Professor

**Erich Gruen** is the Gladys Rehard Wood Professor of History and Classics at the University of California, Berkeley. He specializes in Greek and Roman history as well as cultural appropriations and collective identity in antiquity.

*Cultural Identity and the Peoples of the Ancient Mediterranean*

(September–June)

## Visiting Scholars

**Ada Cohen** is associate professor at Dartmouth College in the Department of Art History. She specializes in Alexander the Great's imagery and the construction of sexualized and gendered visual identities.

*Ideals of Beauty in Ancient Greece*

(January–June)

## Visiting Scholars

**Kevin Butcher** is a professor in the Department of History and Archaeology at the American University in Beirut. He specializes in Greek and Roman numismatics and the ancient economy in the Roman Near East, particularly Syria and Lebanon.

*Religious Architecture and Identities in Roman Syria*  
(September–December)

**Cecilia D'Ercole** is a professor at the Université Paris I at the Sorbonne. She specializes in Adriatic cultures and identities, Roman conquests of Italy, and Mediterranean exchange.

*Cultures between Unity and Differences: The Case of the Adriatic Sea Peoples (VIIIth–IVth Century B.C.)*

(September–December)

**Josephine Quinn** is lecturer in ancient history and classics at Oxford University and fellow and tutor at Worcester College. She specializes in Roman North Africa in the Republican period.

*Hellenistic Africa: Connectivity, Culture and Identity between the Mediterranean and the Sahara*  
(April–June)

**Karen Stern** is lecturer at the University of Southern California, School of Religion. She specializes in Judaism in antiquity.

*Emulation is the Sincerest Form of Romanitas: Interpreting Jewish Culture in the Southern Mediterranean (1st–6th Centuries, C.E.)*

(January–March)

## Postdoctoral Fellow

**Maria (Molly) Swetnam-Burland** received her Ph.D. from the University of Michigan. She is lecturer at Portland State University in Oregon. She specializes in the reception of Egyptian culture within the Roman Empire.

*Egypt in the Roman Imagination: Cult, Culture, and the Invention of the Foreign*  
(September–June)

2006-2007

## Religion and Ritual

No force in human life has motivated the production of art more than religious belief. Yet within post-Enlightenment thought about the visual arts there has been difficulty in coming to grips with the significance that sacred objects and spaces have held for their original beholders, not only as instruments for spiritual observance but also as forms of cognition over a much wider sphere. At a moment when religious belief is only fitfully visible in the intellectual realm, the Getty Research

Institute will focus in 2006–2007 on the interrelation of religion and the visual arts, both taken in the broadest senses.

In recent decades there has been enormous growth in the study of non-western cultures, where the intersection of art and religion is a primary concern. Historians of religious art in the West have shifted attention away from traditional concerns such as iconography, orthodoxy, and great monuments, focusing instead on popular piety, on magic and the survival of pagan beliefs, and on more demotic media. The ways that religion is actualized in rituals—for example, in liturgies, performances, and pilgrimages—and how those rituals mobilize a wide array of works we now call art have also emerged as a major area of study. Although the scope of inquiry is much broader, efforts to describe the conceptual relationship of religion to art, especially in the West, remain surprisingly few. We will be interested in how religious habits of mind have been transformed into artifacts and how artifacts have affected religious belief—with an emphasis on new ways of understanding those transactions.

Most art-historical investigation into religious art has taken the art as its point of departure. It may be beneficial to focus more directly on religious habits of mind themselves and see how they express themselves in other areas of creativity. We might even ask to what degree traces of a culture's religious or spiritual mentality are registered in art where no overt religious purpose is expressed. Conversely, emergent secular outlooks may most vividly be registered in ostensibly religious images and symbols. We might also ask whether an emphasis on visual interest excludes a large body of material deemed "minor" or "popular," a good deal of it ephemeral, which may tell us more about a historical religious culture than works that lend themselves to elegant formal analysis. Finally, given that the categories now used to think about the transaction between the arts and religion were not in place when many of the works were produced, to what degree can one gain access to a religious sensibility through art history in its present condition?

Researchers will find a wealth of materials in Getty collections, ranging from liturgical and devotion books in the museum's collection of illuminated manuscripts, to contemporary photographs at the Research Institute documenting the vanishing religious festivals of Spain, to antiquities at the Villa that provide evidence for the reconstruction of religious customs long lost from view.

## Getty Scholars

**Jan Bremmer** is chair in general history of religion and the comparative science of religion at the Rijksuniversiteit Groningen, The Netherlands.

*The Rites of the Life Cycle in Ancient Greece*  
(August–June)

**Claudine Cohen** is professor (Maître de Conférences) of the History of Science at the Ecole des Hautes Etudes en Sciences Sociales in Paris.

*Religious and Rituals in Prehistory? A Critical Approach to Interpretations of Paleolithic Art*  
(September–March)

**Simon Critchley** is professor of philosophy at the New School for Social Research in New York.  
*Civil Religion: Concept, History and Image*  
(September–June)

**Megan Holmes** is associate professor in the department of the history of art at the University of Michigan, Ann Arbor.  
*Cult and Visual Culture in Renaissance Florence*  
(September–June)

**Lynn Hunt** is Eugen Weber Professor of Modern European History at the University of California, Los Angeles.  
*Visualizing the Social: Comparative Religion and the Origins of Social Criticism in the Early 18th Century*  
(September–June)

**Margaret Jacob** is professor of history at the University of California, Los Angeles.  
*Bernard Picart and the Critical Turn Toward Modernity*  
(September–June)

**JoAnne Mancini** is lecturer in history at the National University of Ireland in Maynooth.  
*Faith and Beauty: Chinese and Filipino Art and the Aesthetics of Conversion in the California Missions*  
(September–June)

**Wijnand Mijnhardt** is professor of cultural history at the University of Utrecht, The Netherlands.  
*On the Crossroads of Cosmopolitanism and Nationalism*  
(September–June)

**Jack Miles** is a senior fellow with the Pacific Council on International Policy and a fellow at Occidental College in Los Angeles.  
(1) *Norton Anthology of World Religions*  
(2) *God, Again: The Qur'an for Jews and Christians*  
(September–June)

**Eric Palazzo** is professor at the University of Poitiers, Centre d'études supérieures de civilisation médiévale, Poitiers, France.  
*Religion and Ritual in the Middle Ages*  
(September–June)

## Visiting Scholars

**Mary Beard** is professor of classics at the University of Cambridge and a fellow of Newnham College.

*Roman Domestic Religion: Image, Text and the Invention of Tradition*  
(April–June)

**Silvia Berti** is a professor at the Università degli Studi di Roma "La Sapienza," Faculty of Humanistic Sciences, in the department of modern and contemporary history.

*Reconstructing the Enlightenment Mind: Bernard Picart's Cérémonies as a Mirror of a Zeitgeist*  
(September–December)

**Barbara Bloom** is an artist and teaches in the ICP-Bard Program in Advanced Photographic Studies at the International Center of Photography in New York.

*Relationships Between Art and Gifts*  
(January–March)

**Julie Codell** is a professor at the School of Art, Arizona State University, Tempe.

*Sanctification of Empire in the Delhi Coronation Durbars*  
(September–December)

**Robert DeCaroli** is associate professor of history and art history at George Mason University in Fairfax, Virginia.

*Portraits and Presence: Understanding Images in Early South Asia*  
(January–March)

**Finbarr Flood** is assistant professor in the department of fine arts at New York University.

*Altered Images: Theories and Practices of "Islamic" Iconoclasm*  
(January–March)

**Richard Gordon** is an independent scholar in Saselberg, Germany.

*Exoticism in the Rituals of the "Oriental Religions" of the Roman Empire*  
(January–March)

**Geoffrey Hartman** is Sterling Professor Emeritus of English and Comparative Literature at Yale University.

*The Contest between Poetry and Divinity*  
(January–March)

**Andrew Holmes** is an artist and senior lecturer at Oxford Brookes University, Oxford, United Kingdom.

*Gas Tank City*  
(April–June)

**Anja Klöckner** is chair of classical archaeology at the Ernst-Moritz-Arndt-Universität Greifswald in Greifswald, Germany.

*Religion and Ritual in Classical Athens, as Seen in Attic Votive Reliefs*  
(January–March)

**Justin Kroesen** is assistant professor of Christian architecture and iconography at the Faculty of Theology and Religious Studies at the Rijksuniversiteit Groningen, The Netherlands.

*Space, Performance, and Identity: Medieval Churches in Spain and Their Interiors*  
(January–March)

**Thomas Lentes** is director of the junior research group Cultural History and Theology of the Image in Christianity at the Westfälische Wilhelms-Universität Münster, Germany.

*On the Truth of Rituality: Idolatry, the Construction of Otherness and the Presence of the Sacred in the Middle Ages and the Reformation (12th–16th centuries)*  
(September–December)

**Donald Lopez** is Arthur E. Link Distinguished University Professor of Buddhist and Tibetan Studies at the University of Michigan, Ann Arbor.

*Uses of the Buddha*  
(April–June)

**Tomoko Masuzawa** is a professor in the program in comparative literature and department of history at the University of Michigan, Ann Arbor.

*From Customs and Ceremonies to Sacred Doctrines: How Rituals Became Religions*  
(April–June)

**Orlan** is an artist and professor at the Ecole Nationale Supérieure d'Art de Cergy-Pontoise, France.

*Religious Pressures Imprinted in the Flesh*  
(September–March)

**Nicholas Vella** is senior lecturer in archaeology in the department of classics and archaeology at the University of Malta.

*Art and the Religion of Mobility: Phoenicians in the Mediterranean in the Archaic Period*  
(April–June)

**Yana Zarifi** is honorary research associate at Royal Holloway, University of London.

*Ritual and Politics of the "Other" in a Modern Performance of Aeschylus' Persians*  
(September–December)

## Predocctoral Fellows

**Chris Bennett** is a Ph.D. candidate in history of art at the University of Michigan, Ann Arbor.

*Responses to Mass Culture: Ritual and Religious Sensibility in the Art of Boetti and Pascoli*  
(September–June)

**Cristina González** is a Ph.D. candidate in art history at the University of Chicago.

*Landscapes of Conversion: Franciscan Politics and Sacred Objects in Late Colonial Mexico*



(September–June)

**Bertram Kaschek** is a doctoral candidate in art history at Technische Universität Dresden, Germany.

*Transforming Ritual: Pieter Bruegel's Series of the Months*

(September–June)

**Gil Klein** is a Ph.D. candidate in the department of architecture at Cambridge University.

*Consecrating the City: The Ritual Topography of Art and Architecture in the Late Antique Rabbinic Town*

(September–June)

**James Terry** is a Ph.D. candidate in Art History at Yale University, New Haven, Connecticut.

*Signifying Architecture: Maya Architecture of Chicanna and the Central Yucatan*

(September–June)

## Postdoctoral Fellows

**Todd Cronan** received his Ph.D. from the University of California, Berkeley, department of art history.

He is assistant professor in the department of art history at Virginia Commonwealth University.

*The Authority of Things: The Cathedral Facade in Modernist Painting*

(September–June)

**David Doris** received his Ph.D. from Yale University, New Haven, Connecticut. He is assistant professor in the department of the history of art and at the Center for Afroamerican and African Studies at the University of Michigan, Ann Arbor.

*Vigilant Things: The Strange Fates of Ordinary Objects in Southwestern Nigeria*

(September–June)

**Amy Powell** received her Ph.D. in history of art and architecture from Harvard University, Cambridge, Massachusetts. She is assistant professor in the art history department at Temple University, Philadelphia, Pennsylvania.

*The Whitewashed Image: Iconoclasm and Seventeenth-Century Dutch Landscape*

(September–June)

## Museum Guest Scholars

**Judy Annear** is senior curator of photography at the Art Gallery of New South Wales in Sydney, Australia.

(January–March)

**Xavier Bonnet** is a master upholsterer and historian of 18th-century French upholstery based in Paris.

(July–September)

**Keith Busby** is professor of French at the University of Wisconsin, Madison.

(October–December)

**David Ekserdjian** is professor of the history of art and film at the University of Leicester, United Kingdom.

(July–September)

**Herbert George** is associate professor in the Department of Visual Arts at the University of Chicago.

(January–March)

**Gunnar Heydenreich** is head of the Department of Paintings Conservation and deputy director at the Restaurierungszentrum der Landeshauptstadt Düsseldorf in Germany.

(January–March)

**Martin Juergens** is a conservator of photographs with a private practice in Hamburg, Germany.

(October–December)

**Alexander Vergara** is senior curator of Flemish and Northern European Paintings at the Museo Nacional del Prado in Madrid.

(October–December)

2005-2006

## Duration: Persistence of Antiquity

Imperial gems decorate medieval Christian reliquaries, Roman history is invoked by painters in the spirit of revolution; theorists and ideologues insist upon Greek naturalism as a universal model of excellence. These examples and countless others bear witness to the historical survival—down to the present day—of symbols, beliefs, modes of thought, and structures of narrative forged in the cultural crucible that surrounded the ancient Mediterranean. The classical legacy, as played out in every quarrel between "ancients" and "moderns," was itself already mediated by still more ancient "antiquities." The Greeks, Etruscans, Romans, and their neighbors in North Africa and the Middle East all possessed their own conceptions of a deep past, which they too manipulated in the name of the present.

The familiar melancholy that has attended the recollection of antiquity as fragment and ruin stands in contrast to the vitality of its traditions as they persist in popular forms almost beneath the level of conscious reflection. One has only to turn to the astrological forecasts in the daily newspaper to encounter the living relics of ancient magic and superstition. When Renaissance poets and artists embraced the rediscovered images of the Olympian gods, these entities did not relinquish their

longstanding place in the social imaginary as celestial powers governing human affairs. Oral, divinatory, and festive traditions have played parts in the persistence of antiquity every bit as important as literate ones, often continuing unabated when textual transmission falters. Each repetition and adaptation of some element of classical culture represents its concrete survival into a new era, such that we ourselves live within a web of thoughts, beliefs, and mental associations many centuries old—and this deep continuity can even be obscured by self-conscious episodes of "revival" or "rebirth." As a theme, the persistence of antiquity can bear on research in nearly all places and periods within the traditions of Western culture and in every setting where those traditions have been exported and contested.

In 2005–2006, the Getty Research Institute continues to focus on the concept of duration and welcomes applications from researchers in the arts, humanities, and social sciences whose projects engage the persistence of antiquity in the visual arts. This scholar year celebrates the reopening of the Getty Villa in Malibu, with its notable collections of ancient Mediterranean antiquities, and the inauguration of exhibitions, programs, and performances related to the classical world. Scholars in residence at the Getty Research Institute will find a wealth of resources bearing directly on this theme in the collections of the Getty Villa, the J. Paul Getty Museum and the special collections of the Institute's Research Library.

## Getty Scholars

**Ann Jensen Adams** is associate professor in the department of history of art and architecture at the University of California, Santa Barbara.

*The Presence of History, Portraits in Time. Perceptions of History and Time in the 17th-Century Dutch History Portrait*

(September – June)

**Ian Balfour** is professor of English at York University in Toronto.

*The Language of the Sublime*

(September – June)

**Brigitte Bourgeois** is curator of the Archaeological and Ethnographical Section at the Centre de Recherche et de Restauration des Musées in Paris.

*France, a "New Greece?" Political Revolution and Restoration of the Antique: A Shift of Power from Rome to Paris (1760–1830)*

(September – June)

**Robin Cormack** is professor of the history of art at the Courtauld Institute of Art in London.

*The Icon*

(September – June)

**Yannis Hamilakis** is senior lecturer in archaeology at the University of Southampton in Highfield, Southampton, UK.

*The Social Life of Ruins: The Persistence of Classical Antiquities in Modernity*  
(September – June)

**Stephen Jaeger** is Gutsell Professor of German and Comparative Literature at the University of Illinois at Urbana-Champaign.

*Charisma and Art*  
(September – June)

**Pamela Long** is an independent scholar residing in Washington, D.C.

*Engineering the Eternal City: Power, Knowledge, and Urbanization in Late-Sixteenth-Century Rome*  
(September – June)

**Todd Olson (Consortium Scholar)** is associate professor of art history at the University of Southern California in Los Angeles.

*Caravaggio's Pitiful Relics: Painting History after Iconoclasm*  
(September – June)

**Susan Siegfried** is professor of art history and women's studies at the University of Michigan, Ann Arbor.

*Ingres and Reconfigurations of the Classical Tradition in the Nineteenth Century*  
(September – June)

**Charles Stewart** is a reader in anthropology at University College, London.

*From Leda and the Swan to Alien Abduction: The Erotic Nightmare in Western Culture*  
(September – June)

## Visiting Scholars

**Irene Aghion** is chief curator at the Cabinet des Médailles, Bibliothèque Nationale de France, in Paris.  
*Count Caylus and the Classical Legacy in 18th-Century England: His Influence on Painters and Potters*  
(January – March)

**Frederick Bohrer** is associate professor of art and archaeology at Hood College in Frederick, Maryland.

*Photography and Archaeology: Durations of Image and Object*  
(January – June)

**Jose Burucúa** is a professor at the Instituto de Altos Estudios Sociales at the Universidad Nacional de San Martín in Buenos Aires.

*The Notion of Alterity and the Case of Ulysses' History Between Pinturicchio and John Flaxman*  
(January – March)

**Anne Carson** is professor of classics and comparative literature at the University of Michigan, Ann Arbor.

*Unpleasantness of Euripides (Translation and Essays)*  
(March – June)

**Giovanna Ceserani** is assistant professor in the department of classics at Stanford University in Stanford, California.

*Archaeologies of Magna Graecia: Scholarship at the Margins of Modern Hellenism*  
(April – June)

**Whitney Davis** is professor of history and theory of ancient and modern art at the University of California, Berkeley.

*Antiquity and Models of Art History*  
(September – December)

**Rhonda Garelick** is associate professor of French at Connecticut College in New London, Connecticut.

*Antigone in Vogue: Coco Chanel on the Neoclassical Stage*  
(September – December)

**Thomas A. Heslop** is senior lecturer in the history of art and architecture at the University of East Anglia in Norwich, England.

*Invasion and Imagination: Art and Antiquity in England, 1050–1135*  
(January – March)

**Helen Langdon** is an independent scholar and writer residing in London.

*The Philosopher's Grove: Representations of Philosophers in 17th-Century European Art*  
(April – June)

**Jacqueline Lichtenstein** is a professor of philosophy of art at the Université Paris IV-Sorbonne.

*The Reference to Antiquity in the Birth of a New Discourse of Art: France vs. Germany in the 18th Century.*  
(April–June)

**Gérard Mairet** is a professor of political philosophy at Université Paris VIII and head of doctoral studies in political philosophy at Université Paris VIII-Saint Denis.

*The Course of Empire. Antiquity, Europe, American Destiny*  
(April – June)

**Jerzy Miziołek** is associate professor of art history and the classical tradition in European art at the Institute of Archaeology at the University of Uniwersytet Warszawski.

*Count Stanislas K. Potocki's Vision of Antiquity: An Attempt at Restituting Pliny's Villa*  
(January – March)

**Spyros Papapetros** is lecturer in the School of Architecture at Princeton University in Princeton, New Jersey.

*Aby Warburg's Project for a Monistic Psychology of Art*  
(April – June)

**Ulrich Pfisterer** is associate professor of art history at the University of Hamburg in Germany.  
*Love, Procreation and Birth. Theories and Metaphors of Artistic Production in Early Modern Europe*  
(April – June)

**James Porter** is a professor in the department of classical studies and program in comparative literature at the University of Michigan, Ann Arbor.

*Homer: The Very Idea*  
(April – June)

**Alain Schnapp** is professor of classical archaeology at Université Paris-Panthéon-Sorbonne.

*A Comparative History of Ruins*  
(January – March)

## Predoctoral Fellows

**Nina Dubin** is a Ph.D. candidate in the history of art at the University of California, Berkeley.

*Futures and Ruins: The Painting of Hubert Robert*  
(September – June)

**Hans-Caspar Meyer** is a Ph.D. candidate at the Institute of Archeology at Wolfson College, Oxford University.

*The Archaeology of the Hellenistic Age, 1833–1914: The Discovery, Display and Scholarship of Greek Antiquities of the Time of Alexander to Augustus*  
(September – June)

## Postdoctoral Fellows

**Veronica della Dora** is a recent graduate of the geography department at the University of California, Los Angeles.

*Mapping Landscape of Myth in the Eastern Mediterranean*  
(September – June)

**Raphael Cuir** is an independent scholar who received his Ph.D. at l'Ecole des Hautes Études en Sciences Sociales, Paris.

*Duration, The Persistence of Antiquity in Renaissance Anatomy*  
(September – June)

**Daniel McLean** is a lecturer in classical studies at the University of California, Los Angeles.  
*Refiguring Socrates: Comedy and Corporeality in the Socratic Tradition*  
(September – June)

**Angela Windholz** is a research fellow at the Kunsthistorisches Institut in Florenz, Max-Planck-Institut.  
*The Foreign Academies in Rome between Artistic Self-Definition and National Representation*  
(September – June)

## Museum Guest Scholars

**Jonathan Alexander** is the Sherman Fairchild Professor of Fine Arts at the Institute of Fine Arts at New York University.  
(January – March)

**Andrea Bacchi** is the head of the art history department at the Università di Trento, Italy.  
(July – September)

**Dana Baldwin** is the director of education at the Portland Museum of Art in Maine.  
(October – December)

**David Bomford** is the senior restorer of paintings at the National Gallery in London.  
(July – September)

**Penelope Curtis** is a curator at the Henry Moore Institute in Leeds.  
(April – June)

**Monique C. Fischer** is the senior photograph conservator at the Northeast Document Conservation Center in Andover, Massachusetts.  
(January – March)

**Jo Hedley** is the acting head of collections at the Wallace Collection in London.  
(January – March)

**Martin Royalton-Kisch** is the senior curator of prints and drawings at the British Museum in London.  
(October – December)

**David Travis** is the curator of photography at the Art Institute of Chicago.  
(October – December)

2004-2005

## Duration

No work of art, however enduring, can be literally timeless. Stone crumbles; pigments fade; paint cracks and flakes; buildings rot and collapse. The gardens of Le Nôtre as much as Robert Rauschenberg's *Grass Painting*, the latex sculptures of Eva Hesse no less than a vernacular shingle cottage in New England—all exist within a process of growth or decay rather than as completed, unchangeable objects. The temporal dimension of art and architecture extends from evanescence to apparent endlessness. Recent trends in sophisticated art practices have emphasized duration in spectatorship, inviting the interaction of viewers and incorporating their movements through space. In dance, music, theater, film, and the novel, an unfolding over time has always been their essence; and increasing attention is being paid to the historical imprint of such temporal art forms on the creation and experience of painting, sculpture, and architecture.

In 2004-2005, the GRI focuses on the concept of duration and welcomes applications from researchers in the arts, humanities, and social and natural sciences whose projects bear upon the problem of duration in the visual arts. Conservators who have an interest in theoretical aspects of this topic are also invited to apply; projects may entail use of a Getty conservation laboratory. Scholars in residence will find that the special collections of the Research Library are especially rich in primary materials that bear directly on this issue, ranging from early-modern texts on the art of fireworks to the papers of the contemporary concrete poet and garden designer Ian Hamilton Finlay, from rare books and prints that document the arts of courtly festivals to the archives of happenings artist Allan Kaprow, from the papers of Viollet-le-Duc and early photographs of archaeological sites across the world to documents of Fluxus activities in the collection of Jean Brown.

## Getty Scholars

**Timothy Barringer** is an associate professor of the history of art at Yale University in New Haven, Connecticut.

*Art and Music in Britain, from the Gothic Revival to Punk*  
(September – June)

**Howard Bloch** is the Augustus R. Street Professor of French at Yale University in New Haven, Connecticut.

*Narration and Duration in the Bayeux Tapestry*  
(September – June)

**Robert Haywood** is an assistant professor of modern and contemporary art and criticism at the University of Notre Dame in Notre Dame, Indiana.

*Critique of the Museum in Contemporary Art*  
(September – June)

**Joan Landes** is Ferree Professor of Early Modern History and Women's Studies at the Pennsylvania State University in University Park, Pennsylvania and is currently serving as Past-President of the American Society of Eighteenth-Century Studies.



*Artificial Life in 18th-Century France*  
(September – June)

**Sylvia Lavin** is chair of the department of architecture and urban design at the University of California, Los Angeles.

*The Showroom of the Contemporary*  
(September – June)

**Thomas Levin** is an associate professor and director of graduate studies in the department of Germanic languages and literatures at Princeton University in Princeton, New Jersey.

*Figures of Duration: Media and/as Temporal Inscription*  
(September – June)

**Peggy Phelan** is the Ann O'Day Maples Chair in the Arts at Stanford University in Stanford, California.

*Duration, Repetition, and Dying: The Performances of Andy Warhol and Ronald Reagan*  
(September – June)

**P. Adams Sitney** is professor of the visual arts in the Council of the Humanities at Princeton University in Princeton, New Jersey.

*Macrotemporality and Cinematic Sequences*  
(September – June)

## Visiting Scholars

**René Démoris** is professor emeritus of 18th-Century French literature at the Université de Paris III – Sorbonne Nouvelle.

(May – June)

**Georges Didi-Huberman** is an art historian and professor at the Ecole des hautes études en sciences sociales in Paris, France.

*Rhythms of Duration, Colors of Duration*  
(April – June)

**Martha Gever** is an assistant professor of media and cultural studies at Florida Atlantic University, Boca Raton, Florida.

*The New Me: Make-Over Television and Transformed Selves*  
(April – June)

**George Herms** is an assemblage artist based in Los Angeles, California.

(January – June)

**Joan Jonas** is an artist based in Cambridge, Massachusetts.

(January – March)

**Edward Harwood** is an associate professor of art at Bates College in Lewiston, Maine.

*Hermitages in 18th-Century Landscape Gardens*

(September – December)

**Grant Kester** is an associate professor of art history in the department of visual arts at the University of California, San Diego.

*Duration and Performativity: The Aesthetics of Collaboration*

(September – December)

**Rebecca Leydon** is an associate professor of music theory at the Oberlin College Conservatory of Music in Oberlin, Ohio.

*Negotiating the "Audio-Visual Contract": Musical Continuity and Succession in the Era of Cinema*

(January – March)

**Tan Lin** is an assistant professor of English and creative writing at the New Jersey City University in Jersey City, New Jersey.

*Warhol: Boredom and the Temporality of Recording*

(September – December)

**Philippe-Alain Michaud** is a film curator at the Musée national d'art moderne—Centre Georges Pompidou in Paris, France.

*Expanded History of Cinema*

(April – June)

**Marcia Pointon** is professor emerita at the University of Manchester, United Kingdom.

*Stories Touching Stones: Spectacle and the Transvaluation of Jewels, 1700–1900*

(January – March)

**Alex Potts** is the Max Loehr Collegiate Professor of the History of Art and chair of the department of the history of art at the University of Michigan in Ann Arbor, Michigan.

*Between Commitment and Consumerism: Art in Postwar Europe and America*

(January – March)

**Yvonne Rainer** is a filmmaker and choreographer based in New York City.

(April – June)

**Klaus Rinke** is an artist based in Dusseldorf, Germany.

(September – December)

**Jeffrey Schnapp** is the Rosina Pierotti Chair in Italian Literature at Stanford University in Stanford, California.

*Crash (An Anthropology of Speed)*

(April – June)

## Predoctoral Fellows

**Carolyn Nakamura** is a PhD candidate in anthropology at Columbia University in New York.  
*The Matter of Magic: Materiality, Representation and Space in Neo-Assyrian Apotropaic Figurine Rituals*  
(September – June)

**Vimalin Rujivacharakul** is a PhD candidate in architecture at the University of California, Berkeley.  
*From Anyang to Shanghai (by Way of London and Paris)*  
(September – June)

**Minou Schraven** is a PhD candidate in the history of art and architecture at the Rijksuniversiteit Groningen in Groningen, The Netherlands.  
*Festive Funerals: The Art and Liturgy of Conspicuous Commemoration in Early-Modern Rome*  
(September – June)

**Michael Schreyach** is a PhD candidate in the history of art at the University of California, Berkeley.  
*Painting Pragmatically: Reflexivity and Temporality in Hans Hofmann and Jackson Pollock*  
(September – December)

## Postdoctoral Fellows

**Sarah Adams** received her PhD in the history of art from Yale University in 2002 and is an assistant professor of art and art history at the University of Iowa in Iowa City, Iowa.  
*Hand to Hand: Artistic Identity and "African" Art*  
(January – June)

**Elizabeth Kotz** received her PhD in comparative literature from Columbia University in 2002. She is an assistant professor in the department of cultural studies and comparative literature at the University of Minnesota, Twin Cities, in Minneapolis.  
*Toward a Genealogy of Durational Structures*  
(September – June)

**Carrie Lambert-Beatty** received her PhD in art history from Stanford University in 2002 and is an assistant professor of history of art and architecture and visual and environmental studies at Harvard University in Cambridge, Massachusetts.  
*"The Seeing Difficulty": Yvonne Rainer and American Art in the 1960s*  
(September – June)

## Museum Guest Scholars

**Cheryl Meszaros** is head of public programs and senior manager at the Vancouver Art Gallery, Canada.

(July – September)

**John McElhone** is conservator of photographs, National Gallery of Canada.

(July – September)

**Alexander V. Kruglov** is senior curator of sculpture at the State Hermitage Museum, Russia.

(October – December)

**Joseph Rishel** is the Gisela and Dennis Alter Senior Curator of European Painting & Sculpture before 1900 at the Philadelphia Museum of Art.

(October – December)

**Jon Whiteley** is the senior assistant keeper in the Ashmolean Museum at the University of Oxford, United Kingdom.

(October – December)

**Paul F. Miller** is the chief curator at the Preservation Society of Newport County, Rhode Island.

(January – March)

**Elizabeth Darrow** is an independent scholar based in Montana.

(April – June)

**Antonín Dufek** is the chief curator of the department of photography at the Moravian Gallery, Czech Republic

(April – June)

**Mary Rouse** is the former managing editor of *Viator: Medieval and Renaissance Studies*. She is based in Los Angeles.

(April – June)

2003-2004

## Markets and Value

Works of art are commonly acknowledged to have "aesthetic value" and "market value," but defining these terms and the relationship between them has been a persistent challenge. These two notions of value have often been aligned, with great material worth and cultural renown accorded to the same objects. This has led a few scholars to take the extreme position that there is no meaningful

distinction between market and aesthetic value: arguing that, especially in the modern economy, works of art are merely cultural commodities. Most scholars persist in maintaining that the psychic, symbolic, and intellectual satisfactions provided by works of art cannot be reduced to the measure of the market; yet any meaningful history of taste, consumption, and display requires that the aesthetic and the economic be correlated. The 2003–2004 Scholar Year at the Getty Research Institute will focus on theoretical approaches to assigning value in art and on empirical studies of how emotive, cognitive, and economic values have been intertwined in the history of art.

An important tool in reconstructing the "cultural biographies" of works of art is the Getty's own Provenance Index. In providing records of ownership and documentation of how objects have changed hands (inheritance, auction, sale, gift, theft, etc.), the Provenance Index can illuminate trends in collecting and artistic taste. Cultural biographies of individual objects can contribute to larger social histories of classes and groups of objects over time. While the cultural biography of a single van Gogh painting might tell us how changes in taste have affected the valuation of a painting or an artist, a larger social history might look at how particular institutional structures, laws, and technologies have led to the revered status and exorbitant prices for Impressionist and Postimpressionist paintings in contemporary society. In addition to the resources of the Provenance Index, the Getty Research Institute has extensive collections relating to art markets and value—including numerous archives of important galleries like Goupil and Duveen and such varied materials as a unique, annotated copy of Baudelot de Dairval's seventeenth-century treatise on collecting and the papers of the modernist critic Clement Greenberg.

This Scholar Year accommodates a broad range of interdisciplinary inquiries: from the reception history of an ancient pendant—valued in one era for its apotropaic power, in another for its gold, in a third for its craftsmanship, and today for its antiquity—to an analysis of how tax law led to its placement in a museum; from philosophical debates about judgment to concrete investigations of dealers as arbiters of taste; from histories of auction houses and commercial galleries to studies of pre-capitalist systems of patronage; from analyses of the circulation of works of art in early modern Europe to studies of the global economy's effect on art in Asia; from the history of competing theories of value to linguistic analysis of the terms and metaphors in which market and aesthetic values are currently promoted, distinguished, and evaluated. Applications are welcome from scholars from any discipline who are seeking to understand relations between markets and value in the broadest senses of these terms.

Twenty-four scholars will participate in the Getty Research Institute's 2003–2004 scholar year devoted to the theme "Markets and Value."

## Getty Scholars

**Malcolm Bull**, university lecturer in fine art and head of art history and theory, Ruskin School of Drawing and Fine Art, University of Oxford, England.

*Economies of Value*

**Ting Chang**, assistant professor of art history and communication studies, McGill University, Montreal, Canada.  
*Collecting Asia: Values, Cultural Politics, and the Acquisition of Asian Art in Nineteenth-Century France*

**Serge Guilbaut**, professor of art history, visual art, and theory, University of British Columbia, Canada.  
*The Golden World: Art Criticism and Power*

**Robert Jensen**, associate professor of art history, University of Kentucky, Lexington.  
*The Rise of the One-Person Dealer Exhibition in the 20th Century and Its Impact on Artists' Conceptions of Their Work*

**Carol Knicely**, professor of art history, visual art, and theory, University of British Columbia, Canada.  
*For the Love of Jewels: The Multifaceted Role of Treasure in the Art of the Middle Ages*

**Miwon Kwon**, associate professor of art history, University of California, Los Angeles.  
*Exchange Rate: The Economy of Obligation and Reciprocity in Art since 1965*

**Mark Meadow**, associate professor of history of art and architecture, University of California, Santa Barbara.  
*Merchants, Marvels and the Origins of the Kunstkammer*

**Rochelle Ziskin**, associate professor of art and art history, University of Missouri, Kansas City.  
*Sheltering Culture: Gender, Class, and a New Public Realm*

## Visiting Scholars

**David Bindman**, professor of the history of art, University College London, England.  
*Canova, Thorvaldsen and the Reception of Sculpture in the Early 19th Century*

**Linda Borean**, professor of the history and preservation of cultural heritage, University of Udine, Italy.  
*Marketing Value in 18th-Century Venice, Bologna and London: The Correspondence between Giovanni Maria Sasso, Giovanni Antonio Armano and Abraham Hume*

**Susan Hollis Clayson**, professor of art history, Northwestern University, Evanston, Illinois.  
*Mary Cassatt's Accent, or the (un)Making of a Cosmopolitan in Paris*

**Neil De Marchi**, professor of economics, Duke University, Durham, North Carolina.  
*Targeted Selling: Dealing in Early Eighteenth-Century London*

**Michael Hall**, curator to Edmund de Rothschild, Southampton, England.  
*Rothschild Picture Provenances*

**Charles Harrison**, professor of history and theory of art, Open University in the South, Oxford, England.

*The Relationship and Relative Values of "Originals," Multiples, Duplicates, Versions and Travesties in Art since 1965*

**Michael Hutter**, professor of economics and management, Universität Witten/Herdecke, Witten, Germany.

*Two Major Plays of Value; On the Interdependence of Economy and Art*

**Michael North**, professor of history, Ernst-Moritz-Arndt-Universität Greifswald, Germany.

*Perceptions and Consumption of Art in 18th-Century Germany*

**Raymond Pettibon**, artist, Long Beach.

**Valeria Pinchera**, professor of economics, University of Pisa, Italy.

*The Art Market in Florence (XVIth - XVIIIth Centuries); Art Consumption by Florentine Aristocracy*

**Allan Sekula**, artist, Los Angeles.

## Continuing Predoctoral Fellows

**A. Cassandra Albinson** is a graduate student in the department of the history of art at Yale University in New Haven, Connecticut.

*Artist and Aristocrats: Portraiture and Presence in Nineteenth-Century Britain*

**Christopher Heuer** is a Ph.D. candidate in the history of art and architecture at the University of California, Berkeley.

*The City Rehearsed: Hans Vredeman de Vries and the Performance of Architecture*

**Matthew Jackson** is a Ph.D. candidate in the department of history of art at the University of California, Berkeley.

*Answers of the Experimental Group: Ilya Kabakov, Moscow Conceptualism, Soviet Avant-Gardes*

**Tatiana Senkevitch** is a Ph.D. candidate in the history of art at the University of Michigan, Ann Arbor.

*The Printmaker's Perspectives: Abraham Bosse and the Pedagogic Debates at the Academie de la peinture et de la sculpture, 1648–1661*

**Isabelle Tillerot** is a Ph.D. candidate in art history at the University of Paris X in Nanterre, France.

*Ancient and "Modern" Art in Parisian Collections in the First Half of the Eighteenth Century*

**Sebastian Zeidler** is a graduate student in the department of art history and archaeology, Columbia University, New York.

*Carl Einstein's History and Theory of Art*

## Museum Guest Scholars

**Kathleen Adler** is Head of Education at the National Gallery, London. During her stay, she researched an essay for the catalogue of the National Gallery's planned exhibition *Americans in Paris*, and developed a conference to accompany the exhibition.

**Alastair Laing** is the Adviser on Pictures and Sculpture at the National Trust, London. Laing continued his research into the paintings and drawings of François Boucher. He also worked on the catalogue of miniature paintings in National Trust collections and the catalogue of drawings at Waddesdon Manor.

**Lance Mayer** is Conservator at the Lyman Allyn Art Museum, New London, Connecticut. While at the Getty he worked to complete scholarly articles on the use of toning layers and the use of wax as an additive to oil paint in 18th- and 19th-century American and British painting. He also continued work on the book he is co-authoring with Gay Myers, the working title of which is *American Painters on Technique: 1760-1945*.

**Gay Myers** is Conservator at the Lyman Allyn Art Museum, New London, Connecticut. While at the Getty she worked to complete scholarly articles on the use of toning layers and the use of wax as an additive to oil paint in 18th- and 19th-century American and British painting. She also continued work on the book she is co-authoring with Lance Mayer, the working title of which is *American Painters on Technique: 1760-1945*.

**Nancy H. Ramage** is Charles H. Dana Professor of the Humanities and Arts at Ithaca College, Ithaca, New York. Ramage used her time at the Getty to examine the career of Vincenzo Pacetti, a prominent early 19th-century sculptor and restorer of ancient marble statuary; his place in history; and his relationships with his workmen and his patrons.

**Françoise Reynaud** is Chief Curator of Photographs at the Musée Carnavalet in Paris, France. During her residency, she surveyed the Getty's photographic collections, continuing her work on classifying and analyzing the ways in which trees have been depicted in the history of photography, in preparation for a future exhibition and publication.

**Peter Schatborn** is Emeritus Head of the Rijksprentenkabinet at the Rijksmuseum, Amsterdam, the Netherlands. While at the Getty, Schatborn prepared a catalogue of the drawings by Rembrandt and his pupils in the Collection Frits Lugt at the Fondation Custodia, Paris.

**Christa C. Mayer Thurman** is the Christa C. Mayer Thurman Curator of Textiles at the Art Institute of Chicago. While at the Getty she conducted research on the unpublished collection of seventy significant European tapestries, dating from 1490 to the 20th century, in the Art Institute of Chicago, in preparation for a forthcoming publication.



**Roger S. Wieck** is Curator of Medieval and Renaissance Manuscripts at the Pierpont Morgan Library, New York. During his residency, Wieck worked on researching and writing the commentary volume to accompany a facsimile of Morgan Library MS M.451, a Book of Hours dated 1531 and illuminated by the Flemish artist Simon Bening.

2002-2003

## Biography

Biographical narrative has been central to the practice of art history since the publication of Vasari's *Lives of the Artists* (1550), but its validity can no longer be taken for granted. Surveying an artist's work and relating it to his or her life history has been challenged by newer theoretical and contextual approaches. Biographical narrative has been criticized for relying on false assumptions about unities of period, life, and work. Even the very possibility of a coherent "subject" for biography has been questioned. Critics have emphasized that biography is a genre, conforming to rhetorical conventions and historically specific traditions of use. A generation of sustained critique has weakened biography's authority, but it is by no means certain that a wholesale jettisoning of biographical method would not entail significant losses for art historical research. Scholars engaged with identity-based practices, for example, insist that the artist's background is crucial to interpretation. While biographical methodology is debated in academia, well-researched biographies for the general reader have never been more popular.

The role of biography in art history will be the focus of the Getty Research Institute's 2002–2003 Scholar Year. Researchers will find a wealth of biographical materials in the Institute's collections, ranging from Bartolomeo Ammannati's letters to the address book of El Lissitzky, from Gauguin's manuscripts to a filmed performance by Joseph Beuys. And the Research Library's general collections support any number of inquiries related to biography: How, for example, have biographical conventions varied over time and among cultures? How have they influenced the interpretation of art objects? How do certain properties and features of objects shape the verbal production of an artist's biography? How do human interactions with art objects contribute to the processes of identity formation and agency that are the logical foundations for any consideration of biography? What are the biographical modes within the visual arts themselves? This is just a sampling of the questions likely to be discussed by scholars in residence—be they practitioners of biography or critics of biographical method. The Research Institute welcomes applications from researchers from any discipline who are engaged with the problem of biography and art history.

Thirty-one scholars have been selected to participate in the Getty Research Institute's 2002–2003 scholar year devoted to the theme "Biography." Below are their names, affiliations, and project titles.

## Getty Scholars

**Dympna Callaghan** is a professor in the humanities at Syracuse University, New York. *Biography and Identity in English Renaissance Sonnets and Their Visual Analogs*

**Bruno Chenique** is an independent scholar based in Paris.

*A "Biochronologie" of Girodet*

**Janet Hoskins** is a professor in the department of anthropology at the University of Southern California.

*Biography and the Anthropological "Life History": Ethical and Methodological Questions for Interpreting a Non-Western Life*

**Patricia Kirkham** is a professor of design history and cultural studies at the Bard Graduate Center for Studies in the Decorative Arts in New York City.

*Glimpses of Ray Eames: Constructing a Biography of Ray Eames—Artist, Designer, and Filmmaker (1912-1988)*

**Kathleen Nicholson** is professor and chair of art history at the University of Oregon.

*Mlle. de Clermont: From Portrait to Biography*

**Rudolf Preimesberger** is professor emeritus at the Freie Universität in Berlin, Germany. He will complete a volume of essays on Caravaggio and conduct research on artists in Rome before 1600.

**Robert Rosenstone** is a professor of history at the California Institute of Technology in Pasadena.

*Biography On Film*

**Sally Stein** is an associate professor in the department of art history at the University of California in Irvine. She is the Research Institute's inaugural Consortium Scholar and will teach a graduate seminar titled "Biography in Visual Studies: Contested Theories and Practices."

*Mediating Modernity: The Photographic Work and Life of Dorothea Lange*

**Dieter Thomae** is chair of the department of philosophy at the University of St. Gall, Switzerland.

*Two Aspects of Biographical Research*

**Jonathan Weinberg** is an independent scholar and artist based in Jersey City, New Jersey.

*Making the Private Public: Art and Identity in the East Village*

## Visiting Scholars

**Dana Arnold** is chair in architectural history and director of the Centre for Studies in Architecture and Urbanism at the University of Southampton, England.

*Biography as a Narrative Structure of Architectural History*

**Paul Barolsky** is Commonwealth Professor in the McIntire Department of Art at the University of Virginia.

*Michelangelo and the Finger of God*

**Leonid Beliaev** is the head of the department of Moscow Archaeology in the Institute of Archaeology at the Russian Academy of Sciences.

*The Myths of Andrei Rublev: Icon Painter's Biography in Political and Cultural Context*

**Tim Benton** is professor of art history at the Open University, Milton Keynes, England.

*Le Corbusier's Domestic Architecture (1915–1935): The Design Process*

**Albert Blankert** is an independent scholar based in The Hague, The Netherlands.

*(Project is untitled)*

**Peter Burke** is a professor of cultural history at the University of Cambridge and a fellow at Emmanuel College, England. He will continue his work (with Maria Pallares-Burke) on a biography of the Brazilian social historian Gilberto Freyre (1900–1987).

**Eric Fernie** is in his final year as director of the Courtauld Institute of Art at the University of London. His research will contribute to a book he is writing on Romanesque architecture from the tenth century to the twelfth across western and central Europe.

**Anna Maria Guasch** is professor of art history at the University of Barcelona, Spain.

*New Narratives for a Post-Historical Time: Biography as a Key to Understanding the De-Sublimation Impulse of Art in the Nineties*

**Nikolaos Chatzinikolaou** is professor of art history at the University of Crete, Greece.

*Goya's Artistic Production Seen through his Biography: A Problem of Method*

**Maria Pallares-Burke** is an associate professor in the faculty of education at the Universidade de São Paulo and a research associate in the Centre of Latin American Studies at the University of Cambridge, England. She will work (with Peter Burke) on the biography of the Brazilian social historian Gilberto Freyre.

**Griselda Pollock** is professor of social and critical histories of art at the University of Leeds, England.

*Theater of Memory: Autobiography as Allo-biography—Trauma, Representation and Life Histories in Leben oder Theater, 1940–42, by Charlotte Salomon*

**Paul Smith** is a reader in the history of art at the University of Bristol, England.

*Cézanne and the Artistic Persona*

**Elisabeth Sussman** is a guest curator at the San Francisco Museum of Modern Art and at the Whitney Museum of American Art in New York City.

*Eva Hesse Biography*

**William Tronzo** is professor and associate chair in the art department at Tulane University.  
*The Palazzo dei Normanni in Palermo*

**Richard Wrigley** is principal lecturer and chair of the department of history of art at Oxford Brookes University, Oxford, England.  
*Narratives of Artistic and Personal Crisis in Rome in the Early Nineteenth Century*

## Predocctoral and Postdoctoral Fellows

**A. Cassandra Albinson** is a graduate student in the department of the history of art at Yale University in New Haven, Connecticut.  
*Artist and Aristocrats: Portraiture and Presence in Nineteenth-Century Britain*

**Christopher Heuer** is a Ph.D. candidate in the history of art and architecture at the University of California, Berkeley.  
*The City Rehearsed: Hans Vredeman de Vries and the Performance of Architecture*

**Matthew Jackson** is a graduate student in the department of history of art at the University of California, Berkeley.  
*Answers of the Experimental Group: Ilya Kabakov, Moscow Conceptualism, Soviet Avant-Gardes*

**Andrew Perchuk** is a Ph.D. candidate in the department of history of art at Yale University.  
*Mapping the Surface: Art and Modernism in Los Angeles, 1962–1972*

**Tatiana Senkevitch** is a Ph.D. candidate in the history of art at the University of Michigan in Ann Arbor.  
*The Printmaker's Perspectives: Abraham Bosse and the Pedagogic Debates at the Academie de la peinture et de la sculpture, 1648–1661*

**Isabelle Tillerot** is a Ph.D. candidate in art history at the University of Paris X in Nanterre, France.  
*Ancient and "Modern" Art in Parisian Collections in the First Half of the Eighteenth Century*

**Sebastian Zeidler** is studying art history and archaeology at Columbia University in New York.  
*Carl Einstein's History and Theory of Art*

## Museum Guest Scholars

**Guillermo Barrios** is Architect, Associate Professor and Head, Graduate Program in Museum Studies, Facultad de Arquitectura, Dirección de Postgrado, Universidad Central de Venezuela, Caracas, Venezuela. During his stay he worked on the publication *Centrifugal Forces*,

*Transformations in the Museum Field Force*, which explores the issue of museum networking trends from a conceptual perspective.

**Holm Bevers** is Acting Director, Kupferstichkabinett, Staatliche Museen zu Berlin, Berlin, Germany. Bevers worked on the preparation of a critical catalogue of the drawings by Rembrandt and his circle in the Berlin Kupferstichkabinett.

**Rika Burnham** is Associate Museum Educator, The Metropolitan Museum of Art, New York, New York. While in residence, she practiced and wrote about discussion-based gallery teaching and worked on a new and hypothetical model for teaching in museums in the future.

**Lorne Campbell** is Beaumont Senior Research Curator, Curatorial Department, National Gallery, London, England.

Campbell worked on his monograph devoted to Rogier van der Weyden, principally looking at two paintings in the Getty collection associated with Rogier's *The Dream of Pope Sergius* and the *Portrait of Isabella of Portugal*.

**Simon Jervis** is an independent scholar based in London, England. While at the Getty he researched, with a publication as its goal, the development of the cabinet. The project consists of an international survey addressing not only basic questions as to the development of the cabinet, but also the wider dimensions of its significance from around 1500 to the present day.

**Valerio Papaccio** is Superintendent for Public Monuments, Pompeii and Herculaneum, Soprintendenza Archeologica di Pompei, Pompeii, Italy. During his stay he prepared the publication of new excavations at the Villa dei Papyri and other buildings in Herculaneum in light of ongoing excavations of this site. He also worked on planning exhibits of archaeological artifacts uncovered in Herculaneum since 1927 for a new museum there.

**Roy Perkinson** is Head of Paper Conservation, Museum of Fine Arts Boston, Boston, Massachusetts. Perkinson wrote supporting material for his translation of *Die Instandsetzung von Kupferstichen, Zeichnungen, Buchern usw.* (The Restoration of Engravings, Drawings, Books, etc.) by Max Schweidler, a German master restorer of works of art on paper in the first half of the 20th century. This publication will include an introduction and appendix with documentation of Schweidler's oftentimes deceptive repairs that were undertaken with many materials and techniques unknown to the English-speaking art world.

**Catherine Reynolds** is an independent scholar based in London, England. Reynolds conducted an investigation of the physical relationship between text and image—the inclusion of text within miniatures, the conjunctions and disjunctions of script and border decoration—in 15th-century Netherlandish manuscripts.

**Pam Roberts** is an independent curator based in Bath, England. During her stay, Roberts researched several aspects of 19th-century photography, particularly the works of Roger Fenton and Alvin

Langdon Coburn. She also worked on still life images of the period and on women photographers represented in the Museum collection.

2001-2002

## **Frames of Viewing: Perception, Experience, Judgment**

In recent years a number of disciplines have returned to the fundamental problem of how body, mind, and culture combine to produce perception and aesthetic experience. Contemporary approaches—from studies of contexts of beholding to measurements of eye movement to theories of the gaze—belong to a rich history of attempts to comprehend perception and its consequences, among them the judgment of certain experiences and objects as aesthetic. This scholar year is devoted to the exploration of attempts, past and present, to understand how art is framed by perception, experience, and judgment.

Innovative work on the history of art has brought to light the performative character of viewing. As often as not, the first audiences for many of the works that now stand or hang in the isolation of the museum did not apprehend them as objects of stationary contemplation. These first viewers were frequently in motion, engaged in collective or ritualized behavior, induced by specific settings and their impact on all the senses to attend to a painting or sculpture in highly selective ways. Through play of light and spatial surprise, buildings themselves orchestrate the attention of viewers. Position, time, and expectation condition what can be seen and held in mind. Since many portable objects have been removed from their first contexts and architecture altered in function, those art historians who aim to reconstruct "the beholder's share" face formidable theoretical and empirical challenges.

How do artworks reinforce or resist the intricate mental habits that govern viewing in a given time or place? What is the relation between the "eye" that is developed for works of art and how we perceive the world more generally? How does this eye vary in regard to painting and sculpture, video and performance? Frames of viewing—be they natural or cultural—are normally invisible to the viewer; how is it that the physical nature of some artworks can make the framing visible? Are the visual media today contributing to the growth of visual intelligence among spectators or simply to their more effective manipulation?

Optical impressions are organized in the brain and made meaningful through associations with previous knowledge. Frames of viewing involve retinal nerve cells and emotional experience, pattern recognizers and learned judgments, the visual cortex and social tradition. Nature and culture operate together in perception, and the study of this operation has been central to art history.

Understandings of this operation, of course, have changed; there is a history of perception, and of especial interest to the Research Institute is how this history intersects with the history of art. After a lengthy period when the idea of social construction has seemed all-powerful in the humanities, is it time once again for us to consider the domain of universal human traits hard-wired, as it were, by evolution into the nervous system? Certainly artists have had practical insight into these traits, translating the effects of optical perception into a repertoire of techniques. And some exceptional

artists have tested and dramatized the limits of such repertoires. One of the aims of this scholar year will be to open a dialogue between different approaches to perception: the historical, psychological, and physiological.

Scholarship at the Getty Research Institute is directed toward a more comprehensive understanding of the visual arts in a variety of contexts. With our focus on frames of viewing, we will be connecting the arts with the cognitive sciences, history, anthropology, philosophy, film, and media studies—to name only the most obvious of the relevant disciplines. The Research Institute welcomes projects that will illuminate the arts through a focus on perception and experience, or that will illuminate perception and experience through a focus on the arts. The combination of research should enable us to more fully grasp the history of art and the critical judgments through which we construct that history.

Thirty-three scholars and artists have been selected to participate in the Getty Research Institute's 2001–2002 scholar year devoted to the theme "Frames of Viewing: Perception, Experience, Judgment".

## Getty Scholars

**Mieke Bal** is professor of literary theory at the Universiteit van Amsterdam, The Netherlands. Her project explores the contribution of the concept of "framing" to cultural analysis, intertwining theoretical reflections on cultural habits that shape practices of looking at art with experimental inquiries into imaginative and practical possibilities (such as museum exhibitions) that would de-naturalize these practices.

**Benjamin H.D. Buchloh** is professor of art history in the department of art and archaeology, Barnard College/Columbia University, New York. He will complete his monographic study of the German painter Gerhard Richter, which seeks to establish several frameworks for viewing Richter's art, including his encounters with American and European avant-garde practices, and his negotiation of the dialectics of repression and historical memory in post-war German painting.

**Chloe Chard** is an independent scholar based in London. Her project is concerned with the Grand Tour during the eighteenth and early nineteenth centuries and the verbal and visual strategies used by travelers in confronting works of art. She pays particular attention to the role of laughter and comedy in the viewing of paintings and sculptures and in the attempts to construct confident and coherent commentary about them.

**Charles Harrison** is professor of the history and theory of art at the Open University, Oxford, United Kingdom. His project reconsiders the development of modern painting in the west from the 1860s to the 1990s in light of two major constructs: the thematization of the picture plane as a site of self-critical exchange, and the argument that gender should be considered a significant factor in the development and interpretation of modern painting.

**John Hyman**, fellow in philosophy at the Queen's College, Oxford, United Kingdom, will write a philosophical monograph on the nature of pictorial art. This work, informed by his study of the historical relationship between optics and art theory, will advance a theory of depiction critical of the predominant Cartesian tradition.

**Lawrence Kruger** is research professor of neurobiology in the School of Medicine of the UCLA Medical Center, Los Angeles, California. His current projects include historical essays on seventeenth-century comparative neurology, the construction of a Web site for the recent history of neuroscience, and a study of early contributions to multiple frame imaging in France.

**Jacqueline Lichtenstein** is professor of philosophy at the University of Paris X Nanterre, France. She will analyze how the question of vision, color, and painting was transformed in the second half of the nineteenth century and the new relationship that resulted between spectator and work of art.

**Jerry Moore** is associate professor of anthropology at California State University, Dominguez Hills. He is interested in the contribution recent research on visual and auditory perception may make to a better understanding of how built environments were experienced by ancient peoples, particularly in Mesoamerica and the Andes.

**Deanna Petherbridge** is an artist known for pen and ink drawings on paper with architectural, social, and political themes. She was until recently professor of drawing at the Royal College of Art, London. She will investigate the interrelationships among the practice, theory, and history of drawing.

**Dennis L. Sepper** is professor of philosophy at the University of Dallas, Texas. Among his current projects are a history of modern reconceptions of imagination that eliminated its cognitive uses in favor of fictional-creative ones, and an investigation into the possible foundations for developing a pluralistic philosophy of science that might accommodate both defenders and postmodern critics of science.

**Terence Smith** is director of the Power Institute, Foundation for Art and Visual Culture at the University of Sydney, Australia. His project seeks to elucidate the development of specifically modern and postmodern structures of seeing (structures analogous to perspective in the Renaissance) through an analysis of some crucial moments in Western art from the late eighteenth century to the present.

## Visiting Scholars

**Ernst van Alphen** is professor of literature at Leiden University, The Netherlands. In exploring the contribution art can make to thought about social issues, he will analyze the means by which selected artists and works of art "do" cultural philosophy.

**David Antin** is professor of Visual Arts at the University of California, San Diego, and also a poet, critic, and performance artist. Most of his books have been published by New Directions; his current project deals with changing the frame of reference for a theory of modernism.



**Hubert Damisch** is Directeur d'Etudes at the Ecole des Hautes Etudes en Sciences Sociales in Paris. Recent publications in English include *The Origin of Perspective* (1987; trans. 1994) and *The Judgment of Paris* (1992; trans. 1996). He is the curator of the exhibition "The Dispute of Abstraction," which opened in 2001 at the Centre Georges Pompidou in Paris.

**Georges Didi-Huberman** is a philosopher and art historian who teaches at the Ecole des hautes études en sciences sociales, Paris. He will examine the phantasmatic conditions of the efficacy of religious images—such as the holy face or ex votos—as vehicles of empathy in late medieval and Renaissance Italian art.

**John Elderfield** is chief curator at large at the Museum of Modern Art, New York. His project addresses the crisis in the representation of narrative subject matter in modernist painting. He is concerned in particular with the internalization of narrative within the form of the execution, which effectively reallocated the narrative component of painting to its representation in the perception of the beholder.

**Péter Forgács** is a history film maker and media artist from Budapest, Hungary. His films include *Wittgenstein Tractatus* (1992), *The Maelstrom* (1997), *The Danube Exodus* (1998), and *Angelos' Film* (1999). Home movies and amateur film footage serve as the basis of his films, revealing personal views of historical events.

**William L. Fox** is an independent scholar based in Portland, OR. He was selected by the National Science Foundation (NSF) as a fellow in their Visiting Artists and Writers Program to travel to the Antarctic during the austral summer of 2001-2002. He will work on a history of how the continent has been pictured through cartography, painting, photography, and remote sensing.

**Anne Friedberg** is associate professor of film studies at the University of California, Irvine. Interested in the visual system of the frame and how the frame transforms that contained within it, she will investigate the history of one particular trope of framing, the window, from Alberti to Microsoft.

**Valerie Gonzalez** is lecturer in the history of Islamic art and architecture at the Ecole d'architecture de Marseille-Luminy, France. Taking a phenomenological approach to the art of the Alhambra, she will focus on problems of perception raised by the building, and on the aesthetic function of its representational features and geometrical intricacies.

**Marian Hobson** is a professor in the School of Modern Languages at Queen Mary, University of London. Her project focuses on physiognomy, "têtes de caractère," and theories of portrait painting in the second half of the eighteenth century, and she will also be looking at how character is perceived in contemporary contexts, such as casting practices in film.

**Martin Kemp** is Professor of the History of Art at Oxford University. He is working on two book projects examining relationships between imagery in art and imagery in science. The first is *Seen and Unseen* about recurrent themes in imagery from the Renaissance to the present day. The

second, *The Human Animal*, deals with images of animals in humanized terms and animalistic images of humans.

**Ladislav Kesner**, an independent scholar based in the Czech Republic, is also director of CMS/Lord Culture Consulting in Prague. He will assess the relevance of recent neuroscientific work on perception to contemporary art historical agendas and museum practices. In particular, he is interested in how the perceptual skills of the young affect their patterns of viewing and understanding works of art.

**Andrew Parker** teaches in the University Laboratory of Physiology at St. John's College, Oxford, United Kingdom. His project will be to examine the classical psychology of shape perception in light of mathematical descriptions of shape and form. He is interested in what computational vision can teach us about the human visual system.

**Jean-Claude Schmitt** is directeur d'études at the Ecole des hautes études en sciences sociales, Paris. He will be working on the Getty's collection of medieval manuscripts in preparing a book on the relationships between images and imagination in the Middle Ages.

**Mabel O. Wilson** is associate professor of architectural design at the California College of Arts and Crafts, San Francisco. Her project focuses on two recently completed museums dedicated to African American culture and heritage—the National Civil Rights Museum in Memphis, Tennessee, and the Charles Wright African American Museum in Detroit, Michigan—and on the ideological frameworks within which they must sustain themselves.

## Predocctoral and Postdoctoral Fellows

**S. M. Can Bilsel** is a Ph.D. candidate in the School of Architecture at Princeton University. In his doctoral dissertation, titled "Archaeological Reconstruction: The Original and Its Doubles (Pergamon Museum, 1905-1930)," he addresses the history of architectural reconstructions and their claims to authenticity in light of their modern displacement into the museum.

**Melissa Hyde** is assistant professor of art history at the University of Florida, Gainesville. She received her Ph.D. from the University of California, Berkeley, in 1996. She will complete her book "Making Up the Rococo: François Boucher and his Circle in the Age of Enlightenment," which re-frames the terms in which the Rococo has traditionally been discussed, and offers an account of the "gout pittoresque" within the context of elite culture and its politics of gender.

**Kajri Jain** received her Ph.D. in art history and theory from the University of Sydney, Australia in 1999 and is currently revising her dissertation, "Gods in the Bazaar: The Economies of Indian Calendar Art," for publication. She will expand the theoretical framework of her research as it pertains to the aesthetics of representation and problems of originality, authenticity, and circulation of images.

**Michael Lobel** received his Ph.D. in history of art from Yale University in 1999 with a dissertation titled "Image Duplicator: Roy Lichtenstein and the Emergence of Pop Art." He is expanding his

dissertation into a book and conducting new research on the work of artists concerned with the relation between mechanical reproduction and visual perception, technology, subjectivity, and desire.

**Maria Hsiuya Loh**, a Ph.D. candidate in the department of history of art at the University of Toronto, investigates the history of collecting and the development of early modern taxonomies of art. She is researching stylistic appropriation in seventeenth-century painting for her dissertation, "The Negotiation of Venetian Old Master Style and the Economy of Wit in Seventeenth-Century Europe."

**Andrew Perchuk** is a Ph.D. candidate in the department of history of art at Yale University. In his dissertation "Mapping the Surface: Art and Modernism in Los Angeles, 1962-1972," he examines the perceptual investigations undertaken by a group of artists in Los Angeles, including collaborations with the region's aerospace industry.

**Lisa Pon** received her Ph.D. in history of art from Harvard University in 1999. She is researching and writing *Printing Pictures/Photographing Prints: Art and Reproduction in Sixteenth-Century Italy and Nineteenth-Century France*, an expansion of her dissertation, "Raphael, Dürer, and Marcantonio Raimondi: Drawn, Painted, and Printed Images in the Early Cinquecento."

## Museum Guest Scholars

**Brigitte Bourgeois** is Curator in charge of the Archaeological and Ethnographical Section, Centre de Recherché et de Restauration des Musées de France, Paris, France. During her residency, she researched the Getty Research Institute's archives for references to early- 17th- through 19th-century restorations of ancient sculpture collections, as well as the personal archives of restorers, as part of her ongoing research and planned publication of the restoration philosophies and methodologies of 17th- through 19th-century restorers. She also examined the early restorations of marble sculpture in the museum's collection as well as the 18th- and 19th-century sculpting technique visible in those sculptures.

**Margaret Burchenal** is Curator of Education, Isabella Stewart Gardner Museum, Boston, Massachusetts. At the Getty she surveyed current research on what students learn through multiple-visit museum programs and analyzed how ongoing involvement with learning in museums affects both students and their teachers. She also planned how most effectively to study both short-term and long-term learning that occurs in the Isabella Stewart Gardner Museum's multiple-visit programs involving students and teachers in three grades in five neighborhood schools.

**Ute Eskildsen** is Director, Department of Photography, Museum Folkwang, Essen, Germany. Eskildsen's project was to seek imagery and information in preparation for a Folkwang exhibition titled *Useful, Wild, Sweet and in Museums: Animals Looking at Us*, which looks at nature as a cultural phenomenon. Her research ranged from travel photography, agriculture, and advertising to scientific photography, zoos, and contemporary artistic concepts.

**Anne D. Hedeman** is Associate Professor, Art History Program, University of Illinois, Champaign, Illinois. At the Getty she worked on the first of a series of books analyzing the impact of the patronage of French notaries and secretaries on the visual culture of late medieval France, from 1365, when the bureaucrats first formed a confraternity in Paris, to 1483, the year of Louis XI's death.

**Colta Ives** is Curator, Department of Drawings, The Metropolitan Museum of Art, New York, New York. While in residence Ives worked on the catalogue for the first comprehensive exhibition of drawings by Vincent Van Gogh, to be presented at the Van Gogh Museum in Amsterdam and the Metropolitan Museum of Art in 2004.

**Jennifer Montagu** is Honorary Fellow, The Warburg Institute, University of London, London, England. Montagu's project was to transcribe and comment on the twenty volumes of Arrighi's accounts that describe the objects and techniques he used during his lifetime.

**Jochen Sander** is Chief Curator of Paintings, Städelsches Kunstinstitut und Städtische Galerie, Frankfurt-am-Main, Germany. During his stay he worked on a scholarly catalogue and exhibition of Northern Italian paintings before 1550 in the Städelsches Kunstinstitut und Städtische Galerie.

**Zahira Veliz** is a private conservator of paintings in London, England. While in residence she revised her existing publication titled *Artists' Techniques in Golden Age Spain* in light of new technical information that has become available in recent years.

**J. Michael Walton** is Professor and Head of the Drama Department and Founding Director of the Performance Translation Centre, University of Hull, Hull, England. Walton's project was to work on "Translating the Classical Play," in which he investigated issues of translation and adaptation of ancient dramatic texts for the contemporary stage, together with production matters raised by the nature of contemporary performance.

## 2000-2001

### Reproductions and Originals

Reproductions have facilitated the study and experience of art in cultures around the world, and their dissemination has been key to the formation of artistic canons. Painted copies, prints, drawings, casts, and other close imitations have long been used to replicate artifacts of aesthetic and historical significance and have themselves been subject to replication and translation. The advent of photography revolutionized the way art is studied and experienced, especially in the West. Now digitization promises changes at least as great. How will electronic dissemination affect the arts and the disciplines that study them? Already the use of reproductive technologies is so widespread that our experience of so-called "originals" is often mediated by prior experience of them in reproduced forms. It is the condition of art historical practice that much of the analysis and interpretation takes

place away from the object. This scholar year at the Research Institute begins from the premise that the use of reproductions by art historians—past and present—is worth looking at more closely.

The ideas "original objects" and "reproductions" are problematic ones—as if an artwork could ever be entirely without precedent or understood apart from the historical conditions of its (re)production and reception. Terms like "original" and "copy" are implicated in one another and in intermediate terms like "imitation," "replication," "homage," or "appropriation." These terms have been employed in investigating a wide range of questions in the history of art and culture. Greek sculptors, whose products came to define a Western figural canon, worked largely in a serial, reproductive mode of bronze casting. Printmakers in early modern Europe conceived of reproductive engraving as possessing an aesthetic and cognitive value independent of the paintings that served as their models. In various studio systems, the actual hand of the master is not deemed as essential. What then is the status of replicas and how can this be distinguished from contemporary market-driven notions of originality? With the modern era came reproduction by mechanical means, which altered the artwork's value, or so it has been claimed. Nineteenth-century debates about the relation of photograph to original, viewers to viewing, and copyright resemble in some ways current debates about digitization, suggesting that innovations in reproductive technologies might profitably be compared.

Of interest during this scholar year will be such issues as the often fugitive nature of reproductive media; the ambiguous status of reproductions as "realistic" representations or decontextualized fragments; the use of reproductions in defining intellectual categories and developing object taxonomies; the pedagogical applications of visual archives; asymmetries between direct observation, textual description, and illustration; and the roles of reproductive images in establishing, sustaining, recovering, and replacing cultural memory. Of interest also could be questions stemming from any number of relevant subjects—from ekphrasis to conceptual art, from Cassiano Dal Pozzo's Paper Museum to quotation practices by postmodern artists, from tapestry production in the Old Regime to Chinese literati painting and calligraphy in the manner of revered masters. The words used to address subjects such as these lead to controversial questions about authenticity and creativity of import to scholars from across the humanities. The Research Institute is open to pursuing this theme from a variety of perspectives in relation to cultures from around the world. Twenty-eight scholars and artists have been selected to participate in the Getty Research Institute's 2000-2001 scholar year devoted to the theme *Reproductions and Originals*.

## Getty Scholars

**Malcolm Baker** - Deputy Head of Research, Victoria and Albert Museum  
*Sculptural Reproductions and Reproductions of Sculpture: The Bust and the Print*

**Mario Carpo** - Associate Professor, École d'Architecture de Saint-Étienne  
*Architecture, Archetypes, Reproductions, and Reproductive Technologies*

**Whitney Davis** - John Evans Professor of Art History, Northwestern University

*The Transcendence of Imitation: Male Homoeroticism and the Visual Arts, 1750-1920*

**Péter Forgács** - History Filmmaker and Media Artist, Budapest  
*Rereading Home Movies: Cinematography and Private History*

**Dorinne K. Kondo** - Professor of Anthropology and American Studies and Ethnicity and Director of Asian American Studies, University of Southern California  
*(Re)Visions of Race: Mimesis, Identity, and Difference in Contemporary Performance*

**Lothar Ledderose** - Professor of East Asian Art History, Universität Heidelberg  
*Reproductions for the Next World Age. The Stone Library of Buddhist Sutras at the Yunjusi, China.*

**Sherrie Levine** - Artist, New York and New Mexico  
*Collaborative Sculpture Project with Artist Joost van Oss*

**Partha Mitter** - Professor of Art History, University of Sussex  
*The Role of Reproductions in the Work of Colonial Artists in India, 1850-1947*

**Joost van Oss** - Artist, The Netherlands and New Mexico  
*Collaborative Sculpture Project with Artist Sherrie Levine*

**Ingrid D. Rowland** - Associate Professor, University of Chicago  
*The Scarith of Scornello: An Etruscan Fraud in the Age of Galileo*

**Pamela H. Smith** - Associate Professor, Pomona College and Director of European Studies, Claremont Graduate University  
*The Body of the Artisan: Nature, Art, and Science in Early Modern Europe*

**Anne M. Wagner** - Professor of Modern Art, University of California, Berkeley  
*"Mother Stones": The Sculptural Imaginary in Britain, ca. 1930*

**Herta F. Wolf** - Professor of History and Theory of Photography, Universität Essen  
*Poor Copy and Model Image: The Organization of Knowledge in the Photographic Age*

## Visiting Scholars

**Tim Clark** - George C. and Helen N. Pardee Professor, University of California, Berkeley  
*Poussin's Paintings for Jean Pointel*

**Alexei Lidov** - Research Center for Eastern Christian Culture, Moscow  
*Miraculous Images and their Reproductions in Byzantium*

**Miranda Marvin** - Professor of Art and Greek, Wellesley College

*The Language of Muses: Roman Copies of Greek Sculpture*

**Hank Millon** - Dean Emeritus, Center for Advanced Study, National Gallery of Art  
*Michelangelo and his Successors at St. Peter's / The Architectural Drawings of Filippo Juvarra in Rome, 1704-1714*

**Susanne Rüsseler** - Professor, Universiteit Utrecht, The Netherlands

**Sarah Morris** - Professor, Department of Classics, University of California, Los Angeles  
*Oriental Originals, Greek Reproductions: A Study of Greek Cult Images*

**Glen Seator** - Artist, New York  
*American Sections*

**Rani Singh** - Executive Director, The Harry Smith Archives, New York  
*Harry Smith: The Avant-Garde in the American Vernacular*

**Sally Stein** - Associate Professor, University of California, Irvine  
*Precarious Balance: Reconsidering the Work and Life of Dorothea Lange*

## Predocctoral and Postdoctoral Fellows

**S. M. Can Bilsel** - Ph.D. candidate, School of Architecture, Princeton University  
*Archaeological Reconstruction: The Original and Its Doubles (Pergamon Museum, 1905-1930)*

**Kajri Jain** - Postdoctoral Research Fellow, Department of Anthropology, Macquarie University, Sydney  
*Gods in the Bazaar: The Economies of Indian Calendar Art*

**Michael Lobel** - Department of History of Art, Yale University  
*Image Duplicator: Roy Lichtenstein and the Emergence of Pop Art*

**Maria Hsiuya Loh** - Ph.D. candidate, Department of History of Art, University of Toronto  
*The Negotiation of Venetian Old Master Style & the Economy of Wit in Seventeenth-Century Europe*

**Lisa Pon** - Department of History of Art, Harvard University  
*Printing Pictures/Photographing Prints: Art and Reproduction in Sixteenth-Century Italy and Nineteenth-Century France*

**Alastair Wright** - Assistant Professor, Department of Humanities, Richmond University, London  
*Identity Trouble: Matisse and the Subject of Art History*

## Museum Guest Scholars



**Stuart Alexander** is an independent curator and scholar based in New York City. While in residence he researched and examined the interaction between the two capitals of photographic activity, Paris and New York, from 1945 to 1960, evaluating the influence they had on one another through this crucial, and still little understood, period in the history of the medium.

**Françoise Cachin** is Director, Direction des musées de France, Paris, France. At the Getty she researched the Signac-Matisse letters in connection with a catalogue raisonné on Paul Signac.

**Sir Geoffrey de Bellaigue** is Surveyor Emeritus of the Queen's Works of Art, Store Tower, Windsor Castle, Windsor, England. While at the Getty he worked on a catalogue of the French porcelain in the British Royal Collection housed in Buckingham Palace and Windsor Castle.

**Jill Dunkerton** is Restorer in the Conservation Department of the National Gallery in London. While in residence she researched the history of painting techniques from 1260 to 1600.

**Jennifer Fletcher** is Senior Lecturer in the History of Art and Head of Renaissance Section, Courtauld Institute of Art, London, England. During her stay she worked on the definitive edition of Marcantonio Michiel's *Notizia d'opera di disegno*, perhaps the most important original source for Venetian art of the High Renaissance. Michiel, a patrician connoisseur and collector, compiled this series of notebooks in the 1520s and 1530s, recording works of art in private collections in Venice and the cities of the Venetian mainland.

**Bertrand Lavédrine** is Director, Center for Research and Conservation of Graphic Documents (CRCDG), Paris, France. At the Getty he continued research for and writing of the article "Conservation of Photographs: Past, Present, and Future," which illustrates the technical changes in conservation approaches in the last twenty years.

**Debra Pincus** is Editor of the College Art Association Monograph Series and Professor Emeritus, University of British Columbia; Research Associate, The National Gallery of Art; Sculpture and Decorative Arts Department, Washington, D.C. While in residence she worked to compile, edit, and provide an introduction to Wendy Stedman Sheard's seminal articles—heretofore widely scattered and published in obscure journals—in order to make this rich treasure trove of Venetian research accessible to a wider audience and to place Sheard's contribution within the larger context of recent Venetian studies.

**Marla Shoemaker** is Curator of Education for Youth and Family Programs, Philadelphia Museum of Art, Philadelphia, Pennsylvania. Her project was to prepare a publication for museum professionals on the theory and practical application of interactive teaching methods in the art museum setting.

**Andrew Wallace-Hadrill** is Professor of Classics, University of Reading, Reading, England and Director, The British School at Rome, Rome, Italy. He worked on *The Cultural Transformation of Rome (200 B.C. – A.D. 100)*, which studies cultural transformation in its broadest sense in late Republican and early Imperial Rome, particularly the process of the Hellenization of Roman Italy.



**Aidan Weston-Lewis** is Assistant Keeper and Curator of Italian and Spanish Art, National Gallery of Scotland, Edinburgh, Scotland. He worked on a revised and updated edition of the catalogue of the permanent collection of Italian drawings at the National Gallery of Scotland.

1999-2000

## Humanities in Comparative, Historical Perspective

Each year the Getty Research Institute for the History of Art and the Humanities invites scholars, artists, and other cultural figures to participate in a residential program focused upon a particular theme. In 1999/2000 that theme is "Humanities in Comparative, Historical Perspective." During this year at the Research Institute we are interested in how the humanities have developed as a cultural category in the United States and in what work is done (or avoided) by this categorization.

As the full name of our organization might suggest, we are particularly interested in the relation of the history of art to other fields of humanistic study. How have these fields developed in relation to the arts, and how are contemporary artistic practices being informed by and making contributions to these fields today? We are also interested in the connections between the humanities and other areas of culture—including the sciences, popular culture, and religion. How has the identity of the humanities developed in relation and contradistinction to these other areas, and what productive connections can be developed between them? Our approach to these issues is largely comparative and historical. That is, we are exploring how cultural categories analogous to "humanities" (*sciences humaines* and *Geisteswissenschaften*, for example) have developed in diverse contexts around the world and are examining the different kinds of cultural work these categories have done.

Some see the humanities as the bearers of a culture's deepest values and expressive resources. Others see them as an elite field of overprotected specialists working on esoteric and irrelevant topics. What do the humanities teach? to whom? for what? How is that teaching related to what is taught by the arts? And how do the answers to these questions differ in various countries and historical periods?

We hope to interest other research institutions here and abroad in pursuing these questions with us. Colloquia, symposia, guest lectures, publications, and scholar exchanges are being discussed as possible ways of benefiting from related investigations.

At the Research Institute, work on the history and sociology of knowledge and on the historical relationships between the humanities and the arts is of especial interest during this year—as are issues raised in the "Humanities and Public Culture Workshop" completed here in March 1998. In conjunction with representatives of humanities state councils, we want to continue our investigation of the role of public-humanities work today by exploring regional varieties of such work in the United States and seeking to understand how contemporary scholarship might better support this work.

Finally, we expect to hold discussions with school teachers in Los Angeles to see how the kinds of scholarly research we foster can have a positive impact on the ways the humanities are taught in the schools, especially in relation to the visual arts.

## Getty Scholars

**David Carrier** is professor of philosophy at Carnegie Mellon University. He has written numerous publications in aesthetics and art history, including *Artwriting* (1987), *Principles of Art History Writing* (1991), *Poussin's Paintings: A Study in Art-Historical Methodology* (1993), and *High Art: Charles Baudelaire and the Origins of Modernism* (1996). At the Research Institute, he will study how the changing nature of museums and art history departments has affected art historical arguments.

**Timothy James Clark** is a professor in the department of history of art at the University of California, Berkeley. His books include *The Absolute Bourgeois: Artists and Politics in France, 1848-51* (1973), *Image of the People: Gustave Courbet and the 1848 Revolution* (1973), *The Painting of Modern Life: Paris in the Art of Manet and His Followers* (1985), and *Farewell to an Idea* (1999). He will conduct research on avant-garde art in New York and Paris from the late 1950s.

**Heinrich Dilly** is professor of art history at Martin-Luther-Universität Halle-Wittenberg in Germany. His publications include *Kunstgeschichte als Institution: Studien zur Geschichte einer Disziplin* (1979), (edited) *Altmeister moderner Kunstgeschichte* (1989), and *Ging Cézanne ins Kino?* (1996). He is working on a bio-bibliography of art historians and studying the international and interdisciplinary development of art historiography in the early 20th century.

**Lydia Goehr** is professor of philosophy at Columbia University. Her books include *The Imaginary Museum of Musical Works: An Essay in the Philosophy of Music* (1992) and *The Quest for Voice: Music, Politics, and the Limits of Philosophy* (1998). She is currently writing *Unresolved Endings: Saying, Showing, and Singing in Modern Opera*, a set of philosophical essays on modernist operas.

**Thomas DaCosta Kaufmann** is a professor in the department of art at Princeton University. His books include *The School of Prague: Painting at the Court of Rudolf II* (1988), *The Mastery of Nature: Aspects of Art, Science, and Humanism in the Renaissance* (1993), and *Court, Cloister, and City: The Art and Culture of Central Europe, 1450-1800* (1995). At the Research Institute, he will write about the geography of art, a book on art-historical writings before Winckelmann, and a study of art in the Low Countries in the 16th, 17th, and 18th centuries.

**Donata Levi** is associate professor of art history at the Università di Pisa in Italy. Her published work includes *Giovan Battista Cavalcaselle: Il pioniere della conservazione dell'arte italiana* (1988), (edited) *L. Lanzi, Il taccuino veneto 1793-94* (1988); and, co-written with P. Tucker, *Ruskin didatta. Il disegno tra disciplina e diletto* (1997). At the Research Institute, she will continue writing her book provisionally titled *The "Art of the Past" and its Uses: The Art Market and Museums in Great Britain and Italy in the Nineteenth Century*.

**Robert S. Nelson** is a professor in the department of art history and chair of the Committee on the History of Culture at the University of Chicago. His publications include *Theodore Hagiopetrites, A Late Byzantine Scribe and Illuminator* (1991); (co-edited) *Critical Terms for Art History* (1996); "The Map of Art History," *Art Bulletin* (1997); and "Taxation with Representation: Visual Narrative and the Political Field of the Kariye Camii," *Art History* (1999). He will pursue his work on Byzantine art and the history and practice of art history—focusing in particular on the church of Hagia Sophia, Constantinople.

**Margaret R. Olin** is an associate professor at the department of art history, theory, and criticism at the School of the Art Institute of Chicago. Her publications include *Forms of Representation in Alois Riegl's Theory of Art* (1992); "Lanzmann's Shoah and the Topography of the Holocaust Film," *Representations* 57 (1997); and "From Bezal'el to Max Liebermann: Jewish Art in Nineteenth Century Art Historical Texts," in *Jewish Identity in Art History: Ethnicity and Discourse* (1999). Her current work focuses on the theoretical underpinnings of art making and the art historical discipline. At the Research Institute, she will complete a study of discourses about the concept of Jewish art in the 19th and 20th centuries.

**Ernst Osterkamp** is a professor at Humboldt-Universität zu Berlin. Among his publications are *Lucifer: Stationen eines Motivs* (1979), *Im Buchstabenbilde: Studien zum Verfahren Goethescher Bildbeschreibungen* (1991), and *Rudolf Borchardt und seine Zeitgenossen* (1997). His current project focuses on the German cult of Raphael: its emergence and course, its effect on art, literature, and philosophy, its cultural and historical manifestations, and its cultural and ideological functions.

**Erika Rummel** is an associate professor at the department of history at Wilfrid Laurier University in Canada. She is the author of many publications, among them *Erasmus and His Catholic Critics* (1989), *The Humanist-Scholastic Debate in the Renaissance and Reformation* (1995), and (edited) *Erasmus on Women* (1996). She will be studying Renaissance controversies resulting from conflicting cultural assumptions and biases, such as anti-Semitism and colonialism.

**Elizabeth Sears** is an associate professor at the department of history of art at the University of Michigan. She is the author of *The Ages of Man: Medieval Interpretations of the Life Cycle* (1986), "The Iconography of Auditory Perception in the Early Middle Ages" (1990), and "Ivory and Ivory Works in Medieval Paris" (1997). Her current projects include an edition of the published and unpublished writings of Edgar Wind about the Sistine Ceiling, a co-edited anthology titled *Reading Medieval Images: The Art Historian and the Object*, and several articles.

**Catherine M. Soussloff** is professor of art history and Patricia and Rowland Rebele Chair in Art History at the University of California, Santa Cruz. Among her publications are *The Absolute Artist: The Historiography of a Concept* (1997) and *Jewish Identity in Modern Art History* (1999). Currently she is preparing a book titled *After Aesthetics: Visual Representation in the Late Twentieth Century*, an investigation of the history of some of the discursive conditions pertaining to the interpretation of visual culture today: media theory, feminism, and Jewish identity. Other projects include *Gianlorenzo Bernini: The Lives of the Artist and Their Histories* and several articles.

## Visiting Scholars

Visiting Scholars participate in the 1999-2000 scholar year for one to three months.

**Stephen Bann** is Professor of Modern Cultural Studies at the University of Kent, United Kingdom. His current work is concerned with art and visual culture in 19th century France: in particular, how concepts and practices of reproduction affected the parallel development of painting, printmaking, and photography. His recent publications include *Under the Sign: John Bargrave as Collector, Traveler and Witness* (1994), *Romanticism and the Rise of History* (1995), and *Paul Delaroche: History Painted* (1997). His project at the Research Institute will focus upon the concept of "art for art's sake" and the influence of Ruskin and Pater on French criticism.

**Eszter Babarczy** is a Junior Fellow at the Collegium Budapest and Adjunct Professor at ELTE. Essayist, editor, and curator, she is particularly interested in how cultural authority has been constructed in Europe and the United States. At the Research Institute she will continue her research on the emergence of the ideal of "high culture" and the "Western canon" in Britain and the United States between 1860 and 1890.

**Paul Barolsky** is the Commonwealth Professor of Art History at the University of Virginia. He is currently interested in the relation of art history to imaginative traditions of writing. Among his recent books are *Michelangelo's Nose: A Myth and Its Maker* (1990), *Why Mona Lisa Smiles and Other Tales by Vasari* (1991), and *Giotto's Father and the Family of Vasari's Lives* (1992). At the Research Institute he will explore the role of rhetoric in modern art history and the discipline's theological roots.

**Michael Brenson** is an art critic, art historian, curator, and educator in New York. The author of numerous essays and commentaries on art, its audiences, and its institutions, Dr. Brenson is currently working on the history of the visual artists' fellowship program of the National Endowment for the Arts—seeking to better understand the changing attitudes of the United States Government toward artists. He is also interested in the changing definition of art museums and the effects of these changes on the nature of art and the art experience.

**Hubert Damisch** is Directeur d'Etudes at the Ecole des Hautes Etudes en Sciences Sociales in Paris. Recent publications in English include *The Origin of Perspective* (1987; trans. 1994) and *The Judgment of Paris* (1992; trans. 1996). He is the curator of the exhibition "The Dispute of Abstraction," which opens in 2001 at the Centre Georges Pompidou in Paris. In preparation for this, he will spend time at the Research Institute analyzing the relationship of epistemological and philosophical trends to abstraction in 20th-century art.

**Victor Estrada** is an artist living in Los Angeles and currently participating in a collaborative project with the Los Angeles County Museum of Art as part of the "Made in California" exhibition. His work has been exhibited in the U.S., Europe, and Mexico. His exhibitions include: "The Labyrinth of Multitude: Contemporary Latin American Artists in Los Angeles," California State University, Los Angeles; "Mutate/Loving the New Flesh," Lauren Wittels Gallery, New York; Es Mi Vida Voy A Cambiar

El Mundo (It's My Life and I'm Going to Change the World)," Mexico City; and "Helter Skelter: L.A. in the 1990s," Museum of Contemporary Art, Los Angeles.

**Georges Didi-Huberman** is Professor of Art History and Philosophy at the Ecole des Hautes Etudes en Sciences Sociales. He is the author of many books, among them: *Devant l'image: question posée aux fins d'une histoire de l'art* (1990), *Le cube et le visage: autour d'une sculpture d'Alberto Giacometti* (1993), and *L'Étoilement: conversation avec Hantaii* (1998). At the Research Institute he will pursue his book project on Warburg, Burckhardt and the conception of time.

**Bernhard Fabian** is Professor Emeritus of English Literature and Bibliography at the Westfälische Wilhelms-Universität, Münster, Germany. He is the author of numerous publications, including *The English Book in Eighteenth-century Germany* (1992) and *Der Gelehrte als Leser: über Bücher und Bibliotheken* (1998), and is the general editor of *Handbuch der historischen Buchbestände*, currently at 29 volumes. At the Research Institute he will pursue two lines of investigation related to the institutional basis of humanistic scholarship: one examining the influence of German cultural institutions (primarily museums) on the concept of Kulturwissenschaft in the 19th century and the other exploring the merging of German and American traditions of humanistic scholarship in the second half of the 20th century.

**Henry Giroux** holds the Waterbury Chair Professorship of Education at Pennsylvania State University. His recent books include *Border Crossings: Cultural Workers and the Politics of Education* (1992), *The Mouse that Roared: Disney and the End of Innocence* (1999), and *Stealing Innocence: Youth, Corporate Power, and the Politics of Culture* (forthcoming). Long interested in the relationships among canon formation, cultural theory, popular culture and pedagogy, Professor Giroux will explore the role of American artists, academics, and cultural workers in sustaining a vibrant democracy.

**Tapati Guha-Thakurta** is a Fellow in History at the Centre for Studies in Social Sciences, Calcutta. She is the author of *The Making of a New "Indian" Art: Artists, Aesthetics and Nationalism in Bengal, 1850-1920* (1992) and "The Museumised Relic: Archaeology and the First Museum of Colonial India," *Indian Economic and Social History Review* (1997). She also has edited a special issue of the *Journal of Arts and Ideas* on "Sites of Art History: Canons and Expositions" (1997). Currently she is preparing a book on the emerging disciplinary practices of archaeology and art history in late-19th- and 20th-century India. The book will be entitled *The Institution of Indian Art: Passages from a Colonial to a National History*.

**Paul Carter Harrison** is Professor / Playwright-in-residence, Columbia College Chicago. He has long been involved in theater—as playwright, director, and producer—and is the author of numerous publications on African-American theater. For the past five years he has engaged in the collaborative development of a mixed-media project entitled *Doxology Opera: the Doxy Canticle*. This project—inspired in part by ancient Greek and traditional African modes of performance—integrates music, text, dance, visual art, and video technology. At the Research Institute he will focus on the project's visual dynamics.

**Michael Ann Holly** is Head of Research at the Clark Art Institute in Williamstown, Massachusetts. She is the author of numerous publications, including *Panofsky And The Foundations Of Art History* (1984) and *Past Looking: Historical Imagination And The Rhetoric Of The Image* (1996); most recently she is co-editor (with Mark A. Cheetham and Keith Moxey) of *The Subjects Of Art History: Historical Objects In Contemporary Perspectives* (1998). Currently she is interested in the role of melancholy in art history writing and at the Research Institute will pursue this interest in relation to the work of Aby Warburg.

**Neil Harris** is Preston and Sterling Morton Professor of History, University of Chicago. Long interested in the formation of American cultural institutions, he is currently studying the history of the American urban newspaper building. His publications include *Building Lives: Constructing Rites and Passages* (1999), *Humbug: The Art of P.T. Barnum* (1973), and *The Artist in American Society* (1966).

**Ingo Herklotz** is Professor of the History of Art at the Kunstgeschichtliches Institut, Philipps-Universität, Marburg, Germany. He is the author of numerous articles and books, including *"Sepulcra" e "Monumenta" del Medioevo. Studi sull'arte sepolcrale in Italia* (1985) and *Cassiano Dal Pozzo und die Archäologie des 17. Jahrhunderts* (1999). At the Research Institute he will be working on Montfaucon and the study of medieval art in 17th- and early-18th-century France.

**Barbara Isenberg** is the author of *Making It Big: The Diary of a Broadway Musical*, editor of three books on California theater and a long-time contributor to the *Los Angeles Times*. Her current project is *Ahead of the Wave: An Oral History of California Creativity*, a book and interview project being done in conjunction with the Los Angeles County Museum of Art's millennium exhibition, *Made in California, 1900-2000*. *Ahead of the Wave* examines both the intersection of the arts and the role of environment in the creative process through extensive interviews with 50 distinguished visual, performing and literary artists.

**Steven Marcus** is George Delacorte Professor in the Humanities at Columbia University. Professor Marcus is the author of over 200 publications, including *The Other Victorians: a Study of Sexuality and Pornography in Mid-Nineteenth-Century England* (1969), *Freud and the Culture of Psychoanalysis: Studies in the Transition from Victorian Humanism to Modernity* (1984), and *Medicine and Western Civilization* (1995). At the Research Institute he will work on a book about fin-de-siècle art, literature, and society.

**Robert Nozick** is Pellegrino University Professor, Harvard University. He is currently working on a book entitled *The Structure of the Objective World* that explores issues of truth and relativism, invariance and objectivity, aesthetic value, necessity and contingency, the function of consciousness, and the genealogy of ethics. His publications include *Philosophical Explanations* (1981), *The Examined Life* (1989), and *Anarchy, State, and Utopia* (1974).

**John Outterbridge** is a well-known sculptor and arts administrator in Los Angeles. In the last three years he has had exhibitions at LA Artcore Center, Skirball Cultural Center, Lincoln-Center Out-of-Doors, Art Center College of Design in Pasadena, and the Spirit Square Center for the Arts and



Education in Charlotte, NC. From 1975 to 1992 he was Artist/Director of the Watts Towers Arts Center. His current project is a commission by the Los Angeles County Museum of Art for the "Made in California" exhibition. While at the Research Institute, Mr. Outterbridge will focus on his interest in Watts Towers as a cultural heritage landmark.

**Griselda Pollock** is Professor of Social and Critical Histories of Art, University of Leeds, England. Recent publications include *Avant-Gardes and Partisans Reviewed* (with Fred Orton, 1996), *Generations and Geographies in the Visual Arts: Feminist Readings* (1996), and *Differencing the Canon: Feminist Desire and the Writing of Art's Histories* (1999). Currently she is completing a book on Van Gogh and Modernism and also working on issues of feminine and Jewish alterity with special reference to the work of Charlotte Salomon and Bracha Lictenberg Ettinger. At the Research Institute she will explore the theoretical parameters of a "history of art in a virtual feminist museum"—a fundamentally new art history which draws on Malraux's idea of *musée imaginaire* passed through the possibilities of hyperspace / text.

**Ingrid D. Rowland** is Associate Professor of Art History, University of Chicago. She is the author of *The Culture of the High Renaissance: Ancients and Moderns in Sixteenth-Century Rome* (1998) and co-editor and translator of *Vitruvius Pollio: Ten Books on Architecture* (1999). She also has been a frequent contributor to *The New York Review of Books*. She is currently working on a biography of Italian philosopher Giordano Bruno and a translation (with Mario Pereira) of Bruno's *De Gli Eroici Furori* (*The Heroic Frenzies*).

**Ilona Sármany-Parsons** is Visiting Fellow at the Collegium Budapest and a Professor at the Central European University. Dr. Parsons' current work includes a study of Ludwig Hevesi, an art critic who supported the Viennese Secession, and iconographical and stylistic analysis of the painting of the Austro-Hungarian Empire 1890-1900. Her publications include "Religious Art and Modernity in the Austro-Hungarian Empire around 1900 in *Catholicism and Austrian Culture* (1990), and "The Attempt to Create a Hungarian National Style in Architecture at the Turn of the Century" in *Bauen für die Nation* (2000).

**Gjertrud Schnackenberg** is a poet. Her works include *The Throne of Labdacus, Supernatural Love: Selected Poems, 1977-1992* (2000), and *A Gilded Lapse of Time* (1992). She has received numerous awards, including the Rome Prize of the American Academy and Institute of Arts and Letters, the Brandeis University Creative Arts Citation in Poetry, a 1998 Academy Award in Literature from the American Academy of Arts and Letters, and fellowships from the National Endowment for the Arts, the Guggenheim Foundation, and a visiting fellowship from St. Catherine's College at Oxford University. She has been commissioned to write a poem related to the humanities scholar year theme for a special event in April 2000 at the Getty Center.

**David Trend** is Chair of the Studio Art Department, University of California, Irvine. He is the author of numerous publications, among them: *The Crisis of Meaning in Culture and Education* (1995), *Radical Democracy: Identity, Citizenship, and the State* (1996), and *Cultural Democracy: Identity, Media, New Technology* (1997). His current work addresses the relationship of cultural identity to digital technology in the arts and education. At the Research Institute he will be focusing on how the arts

and humanities have been shaped in the 20th century by various interests under the mantle of technology.

**Peter Weingart** is Professor of Sociology at the Institut für Wissenschafts- und Technikforschung, Universität Bielefeld. He is the author of numerous publications, including *Rasse, Blut und Gene: Geschichte der Eugenik und Rassenhygiene in Deutschland* (with J. Kroll and K. Bayertz, 1992) and with S. Maasen "The Order of Meaning: The Career of Chaos as a Metaphor" in *Configurations* (1997). At the Research Institute he will pursue his interest in how academic work is affected by popular values through the mechanism of media attention, focusing in particular upon the increasing competition between "history" as a discipline and the mass media in representing emotionally and politically charged events.

**Michael Werner** is Directeur de Recherche at the Centre Nationale de la Recherche Scientifique, Paris. Interested in the history of the *sciences humaines* in the 19th and 20th centuries—with a particular focus on the history of Germanic studies in France—he is the author of numerous publications on these subjects, among them *Philologiques II. Le maître de langues: Les premiers enseignants d'allemand en France (1830-1850)*, 1991 (with Michel Espagne and Françoise Lagier) and "*Das Zweck des Lebens ist das Leben selbst*": *Heinrich Heine: eine Biographie*, 1997 (with Jan-Christoph Hauschild). At the Research Institute he will focus on the concept of "*civilisation*" and its role in the development of the *sciences humaines*.

**Anna Wessely** is Professor of Art History and the Sociology of Culture at Eötvös Loránd University, Budapest, and Associate Fellow of the Collegium Budapest. Her publications include "Transposing 'Style' from the History of Art to the History of Science," *Science in Context*, 1991, No. 4; "The Reader's Progress: Remarks on Arnold Hauser's Philosophy of Art History," in K. Gavroglu et al. (eds.), *Science, Mind and Art* (1995); and *A kultúra szociológiája* (1998). At the Research Institute she will continue her research on the illustrations of Shaftesbury's *Characteristics* and work out the details of an international research project on the political roles of the humanities in European social history.

## Predocctoral and Postdoctoral Fellows

Completing the second year of their two-year residencies are six predoctoral and postdoctoral fellows:

**Elsbeth Brown**, a Ph.D. candidate in the American Studies Department at Yale University, will be studying the uses of photographic technology in rationalizing modern subjectivity in America. In her dissertation "Taylorized Bodies: Work, Photography, and Consumer Culture in America, 1890-1930" she is exploring how photography was used at the turn of the century by scientific managers and industrial psychologists to manufacture or control certain emotions in the work force. She is also investigating the role of the photographic image in advertising and the emerging mass consumer culture.

**Francesco de Angelis** of the Deutsches Archäologisches Institut in Rome studies the representation of myths in classical art. He is currently focusing on the significance of mythological images in the



funerary art of Hellenistic Northern Etruria. He received his degree in classics from the Scuola Normale Superiore, Pisa with a thesis entitled "La Periegesi di Pausania: il viaggio in Grecia e la fruizione delle opere d'arte nel II sec. d.C."

**Otniel E. Dror** received his Ph.D. from Princeton University. His dissertation, "Modernity and the Scientific Study of Emotions, 1880-1950", studies the transformation of emotions into biomedical objects of knowledge in late-19th- through mid-20th-century Anglo-American science. He plans to expand his history of the science of passion and explore further associations between emotions, science, technology and art.

**Stefan Jonsson**, an independent scholar and writer from Stockholm, Sweden, received his Ph.D. from Duke University with a dissertation entitled "Subject Without Nation: Robert Musil and the History of Modern Identity." He has written numerous works on German literature, cultural theory, and postcolonial literature and culture. He will be revising his dissertation for publication and beginning a project entitled "The Passions of the Crowd: Theories of Fascism and Mass Insanity Between the Wars."

**Juliet Koss** is a Ph.D. candidate in Art History in the Department of Architecture at Massachusetts Institute of Technology. At the Research Institute she will be completing her dissertation "Empathy and Estrangement in German and Russian Modernism," a project in the history of aesthetic theory which touches upon architecture, the visual arts, and theater. She is interested in the founding in 1908 of the Munich Artists' Theater on the basis of empathy theory and the views of Mikhail Bakhtin and Bertolt Brecht on empathy and estrangement. By focusing upon these quintessential emotions of modernism she will construct a history of shifting models of spectatorship in early 20th-century aesthetics.

**Yue Meng** is a Ph.D. candidate in the Department of History at the University of California, Los Angeles. Her dissertation, "The Invention of Shanghai: Passages of Cultural Enterprises from Jiangnan, 1860-1930," reflects her long-term interest in 19th- and early 20th-century urban culture in China— especially scientific, literary, theatrical, material, and print cultures in Jiangnan and Shanghai. She is particularly interested in the theatrical culture of China from 1750 to 1930 and in the rise of Chinese opera theaters.

## Museum Guest Scholars

Museum Guest Scholars are in residence at the Research Institute, invited by the various departments of the J.Paul Getty Museum to work on particular projects.

**Martin Clayton** is Assistant Curator of Prints and Drawings at the Royal Library, Windsor Castle. Among his publications are *Poussin: Works on Paper* (1995), *Leonardo da Vinci: One Hundred Drawings* (1996), and *Raphael and his Circle: Drawings from the Royal Library, Windsor Castle* (1999). At the Getty he will work on several projects, among them his revision of Rudolf Wittkower's catalogue of the drawings by the Carracci in the Royal Collection and his preparations for an exhibition of Raphael drawings that will show at the J. Paul Getty Museum in the Fall of 2000.

**Michael Hall**, an independent scholar from London, England, serves as curator to Edmund de Rothschild. His current project concerns the English Rothschilds as collectors from 1840 to 1920. While at the Getty he will write an essay and catalogue entries for an upcoming exhibition on the Rothschilds as Collectors.

**Francis Haskell** is Professor Emeritus of the History of Art, Oxford University. Among his most recent publications are *The Painful Birth of the Art Book* (1987), *History and its Images* (1993), and *L'Amateur d'Art* (1997). During his stay at the Research Institute he will continue his research into the history of Old Master exhibitions and their impact on perception, taste, scholarship, and art collecting in Europe and the United States over the last two centuries.

**Catherine G. Johnston** is Curator of European Art at the National Gallery of Canada, Ottawa. Her current research centers on the paintings and drawings of Guido Reni, Lorenzo Lotto's *Portrait of a Man* (recently acquired by the National Gallery of Canada), and a catalogue of Bolognese drawings in the Nationalmuseum, Stockholm.

**Carol Mattusch** is Mathy Professor of Art History at George Mason University. Her publications include *Classical Bronzes: The Art and Craft of Greek and Roman Statuary* (1996), *The Fire of Hephaistos: Large Classical Bronzes from North American Collections* (1996), and *The Victorious Youth* (1997). She will be studying the large-scale bronze statues from the Villa dei Papiri at Herculaneum, especially their ancient casting techniques, alloys, and restoration in the 18th century.

**Elena Phipps** is Conservator, Textile Conservation Department, at the Metropolitan Museum of Art in New York. While in residence at the Getty she will seek new techniques for studying the organic colorants of Martin de Murúa's 17th century manuscript *History of the Incas*, now in the collection of the Getty Museum. She will also continue work on her book project *Tapestries of the Colonial Period: Material and Techniques of Cultural Transformation in 16th-18th Century Peru and Bolivia*.

**Roger Taylor** is an independent scholar from Bradford, West Yorkshire. His recent publications include "Priority & Precedence; The Graphic Society and Photography, 1839" in the *History of Photography Journal*, 1999, and "Some Other Occupations: Lewis Carroll and Photography" (1998). During his stay here he will study the Getty collection of photographs made from paper negatives in Britain and France between 1839 and 1865 and will correlate them with exhibitions of the period in which they were made. This project is part of his ongoing research on the rise and decline of the paper negative process.

**Ray Williams** is Curator of Education at the Ackland Art Museum of the University of North Carolina at Chapel Hill. He was co-curator of "Visions of Faith: Photographs by Wendy Ewald and Children," and directs the Ackland Art Museum's "Five Faiths Project," which brings together works of religious art, sacred stories, and the perspectives of both scholar and practitioner to teach about world religions. While at the Getty he will prepare a series of articles on the connections between gallery teaching and current trends in the field of education with a focus on how art museum education contributes to critical thinking, multicultural education, and social/emotional skill development.

## Representing the Passions

The theme for the 1997/1998 and 1998/1999 scholar years was "Representing the Passions." Scholars in residence at the Research Institute studied the ways in which strong, ungovernable emotions have been represented and classified. Clearly there is an important social need to name the passions, thus distinguishing them from one another, and to develop gestural and rhetorical conventions and codes about them. Yet their ungovernability threatens either to break through or to be lost by the cultural conventions and codes that attempt to fix, ritualize and control them. The problem of coping with this ungovernability has been wrestled with by theorists of human nature, language, and politics since antiquity, and it continues to confront artists of all kinds—painters, actors, writers, musicians. "Representing the passions" is a problem which is woven into the history of the arts and humanities and is an intricate part of their pattern still.

## Getty Scholars

**Norman Bryson** is Professor of Art History at Harvard University. His books include *Vision and Painting: the Logic of the Gaze* (1983); *Tradition and Desire: From David to Delacroix* (1984); and *Looking at the Overlooked: Four Essays on Still Life Painting* (1990). At the Getty Research Institute he worked on two projects: one concerning the archival aesthetic in 20th-century photography, the other dealing with representation of the body in modern Japanese visual culture.

**Page Dubois** is Professor of Classics and Comparative Literature at the University of California, San Diego. She has many publications addressing issues of gender and the body in classical cultures, including *Torture and Truth* (1991); *Sowing the Body: Psychoanalysis and Ancient Representations of Women* (1988); and *Centaurs and Amazons: Women and the Prehistory of the Great Chain of Being* (1982). Her book project at the Getty was *Slaves and Other Objects*, which focused upon the overwhelming influence slaves had on everyday life in classical Athens.

**Martha Feldman** is Associate Professor of Music at the University of Chicago. She is the author of numerous books and articles, including *City Culture and the Madrigal at Venice* (1995). In her book project at the Getty, she applied anthropological perspectives informed by musicology to *opera seria* in 18th-century Italy—focusing on how musical dramaturgy, social communication, political symbolism, and aesthetic debate operated in this genre of "serious opera" and affected festive practices integral to absolutist strategies of maintaining power. The project is provisionally entitled *The Plight of Princes: Opera, Absolutism, and Festivity on the Eve of Modernity*.

**Philip Fisher** is Reid Professor of English at Harvard University. He is the author of numerous publications, including *Making and Effacing Art: Modern American Art in a Culture of Museums* (1991); *Wonder, the Rainbow and the Aesthetics of Rare Experiences* (1998); and *Still the New World: American Literature and the Conditions of Culture* (forthcoming). His project at the Research Institute

explored the roles played by anger, fear, and grief in philosophy and literature – from Homer and Plato to Shakespeare and Hobbes, Spinoza and Hume.

**Diego Lanza** is Professor of Greek Literature at the University of Pavia, Italy. His present studies concern Greek myth and memory; his studies at the Research Institute addressed questions about the classification, dramatization, recollection, and social role of passions/*pathe* in ancient Greece. His publications include *La disciplina dell'emozione. Una guida alla tragedia greca* (1997); *Lo stolto. Di Socrate, Eulenspiegel, Pinocchio e altri trasgressori del senso comune* (1997); and *Lingua e discorso nell'Atene delle professioni* (1979).

**Reinhart Meyer-Kalkus** is Deputy Secretary at the Wissenschaftskolleg zu Berlin and author of *Wollust und Grausamkeit. Affektenlehre und Affektdarstellung in Lohensteins Dramatik am Beispiel von "Agrippa"* (1986) *Die akademische Mobilität zwischen Deutschland und Frankreich 1925-1992* (1994); and *Rede, damit ich dich sehe! Die Physiognomik der Stimme* (1997). His work at the Research Institute dealt with visual and acoustic physiognomy; the comparison of vocal performances in drama, art, and political speech; and the theory and practice of the accent.

**Adrian M. S. Piper** is Professor of Philosophy at Wellesley College and a well-known artist. Her publications include *Out of Order, Out of Sight, Volume I: Selected Writings in Meta-Art 1968-1992* and *Volume II: Selected Writings in Art Criticism 1967-1992* (1996); "Kant on the Objectivity of the Moral Law" in *Reclaiming the History of Ethics: Essays for John Rawls* (1997); and "Impartiality, Compassion, and Modal Imagination" in *Ethics 101, 4, Symposium on Impartiality and Ethical Theory* (1991). During her tenure at the Research Institute she completed a three-volume work in Kantian metaethics entitled *Rationality and the Structure of the Self*, a critique of the predominant Humean conception of the self and defense of a Kantian alternative.

**Nicola Savarese** is Professor of the History of Theater and Performance at the Humboldt-Universität zu Berlin. His work deals with the classical Roman theater, the theater of the Italian Renaissance, and the relations between Asian and Occidental theaters. His publications include *Teatro e spettacolo fra Oriente e Occidente* (1992), *Parigi/Artaud/Bali* (1997), and in collaboration with Eugenio Barba, *The Secret Art of the Performer* (1991). He is editor of the review *Teatro e storia* and is a founding member of the ISTA, the International School of Theater Anthropology. His research at the Research Institute dealt with the origins of gestural performance techniques in Eurasian theater.

**Elaine Scarry** is Walter M. Cabot Professor of Aesthetics and General Theory of Value at Harvard. She is the author of *The Body in Pain: The Making and Unmaking of the World* (1985); *Resisting Representation* (1994); and the forthcoming *Making Mental Pictures Fly* which examines the construction of mental imagery in different media – including painting, sculpture, poetry, and fiction. At the Research Institute she pursued her exploration of the interior of mental life, studying the nature of color composition and the connection between passive syntax and image-making; she also looked at the structure of mental deliberation in acts of consent.

**Debora Silverman** is a Professor in the Department of History at the University of California, Los Angeles. Her published works include *Art Nouveau in Fin-de-Siecle France: Politics, Psychology, and*

*Style* (1989) and *Selling Culture: Bloomingdale's, Diana Vreeland, and the New Aristocracy of Taste in Reagan's America* (1986). Her current work investigates the role of religion in late 19th-century European modernism. Her major work in progress, *Weaving Painting: A Life of Vincent van Gogh*, focuses on understudied aspects of Van Gogh's development and self-perception, including his identification with laborers deriving from his Dutch Reformed and evangelical Protestantism. At the Research Institute she investigated in particular how Protestantism and Catholicism shaped the artistic practices of Van Gogh and Gauguin and their distinctive conceptions of the Passion of Christ as models for their art.

**Lesley Stern** is a film historian and theorist who teaches Film and Theatre Studies at the University of New South Wales, Sydney, Australia. She has published in the areas of film, theater, photography and cultural studies; recent publications include *The Scorsese Connection* (1995) and "Meditation on Violence" in *Kiss Me Deadly: Feminism & Cinema for the Moment* (1995). She also writes fiction and is interested in ficto-criticism. At the Research Institute she pursued several projects: one tracing "histrionics" in film; another, a book about smoking and desire entitled *Smokescreen*; and a third involving both a book and a film about Township Theatre in Bulawayo, Zimbabwe – an extraordinarily physical theater combining kung fu, dance, music, and drama.

**David Summers** is William R. Kenan, Jr. Professor of the History of Art at the University of Virginia. He is the author of *Michaelangelo and the Language of Art* (1981) and *The Judgment of Sense: Renaissance Naturalism and the Rise of Aesthetics* (1987), which was awarded the Morris D. Forkasch Prize for the best book of intellectual history of 1987. At the Research Institute he pursued a major book project entitled *Principles of a World Art History* and began another to be called *The Fear of Art*.

**Bill Viola** is an internationally acclaimed video artist now residing in Long Beach, California. His video and sound installations expressing aspects of the human condition in the media age have been exhibited all over the world and have won him many awards, most recently the MacArthur Foundation Fellowship and the *Medienkunstpreis*. At the Research Institute he pursued a variety of interests relating to the passions— including the influence of space (natural and architectural) on emotional states and the use of digital video techniques to transform and extend the expressive emotional range of the human form.

## Visiting Scholars

**Moshe Barasch** is Jack Cotton Professor of Architecture and Fine Arts, Emeritus, at Hebrew University, Jerusalem. Professor Barasch's recent publications include *The Language of Art* (1996), *Das Gottesbild* (1998), and *Modern Theories of Art, 2 From Baudelaire to Kandinsky* (1998). While at the Getty, he pursued an analytic project on the tearful face, as well as a study of the image of the possessed.

**Andreas Beyer** is Professor of the History of Art at the Rheinisch-Westflischen Technischen Hochschule in Aachen, Germany. His recent publications include: *Johann Wolfgang Goethe—Die*

*Italienische Reise* (1992), *Die Lesbarkeit der Kunst* (1992), and *Piero de Medici 'Il Gottoso'—Kunst im Dienste der Mediceer* (1993). During his stay at the Research Institute, Professor Beyer worked on a book about the urban iconography of Naples during the reign of the Aragonese, focusing on "Späthumanismus" as scientific topos of the humanist tradition around 1600.

**Horst Bredekamp** is Professor of Art History at Humboldt-Universität zu Berlin. His recent publications include *The Lure of Antiquity and the Cult of the Machine: the Kunstammer and the Evolution of Nature, Art and Technology* (1995), *Repräsentation und Bildmagie der Renaissance als Formproblem*, and *Machines et cabinets de curiosité* (1996). During his stay at the Getty, he pursued a book project on a motif of Renaissance iconology: *Nihil firmum* (Nothing is for certain).

**Errol Gaston Hill** is Professor Emeritus of Dartmouth College in Hanover, New Hampshire. He is the author of *Shakespeare in Sable: A History of Black Shakespearian Actors* (1984), *The Theatre of Black Americans* (1987), *The Jamaican Stage 1655-1900* (1992), and *The Trinidad Carnival* (new ed. 1997). In addition, he has produced and directed more than 120 plays and pageants in the West Indies, England, Nigeria, Canada, and the United States. During his residency he advanced his work on *A History of the African American Theatre: From Slavery to the Millennium*, which he is co-authoring with James Hatch.

**Claude Imbert** is Professor of Philosophy and Visual Arts at the Ecole Normale Supérieure in Paris, France. Professor Imbert has taught courses in philosophy and logic at universities in Chile, Portugal, Brazil, and the University of California, Davis, and is conducting a parallel passions seminar at the Ecole in Paris.

**Gertrud Koch** is Professor of Cinema Studies and Aesthetics at Kulturwissenschaftliches Institut in Essen, Germany. She has published numerous articles and books including *"Was ich erbaute, sind Bilder" Zum Diskurs der Geschlechter im Film* (1988), *Die Einstellung ist die Einstellung. Visuelle Konstruktionen des Judentums*. (1992), and *Siegfried Kracauer zur Einführung* (1996). While in residence at the Getty, she worked on two projects. The first was based on the assumption that aesthetic theory needs an anchor in action and communication theory in order to comment upon the internal relationship between "aisthesis", perception, identification, and action. The second project rested on the semantic of the notion of "skin" as the most direct border of the Ego, the body, and the world.

**Anne and Patrick Poirier** are visual artists who have built a body of work over the past thirty years based on architectural and civilizational ruins, both real and imaginary. Their work has been exhibited internationally at the *Venice Biennale* in 1976, 1980, and 1985, and at *Documenta V Kassel* in Germany, as well as in solo exhibitions at museums such as the Centre Georges Pompidou, Paris; the Brooklyn Museum; and the Museum Moderner Kunst, Vienna. During their stay at the Getty, the Poiriers continued working on a video-sculptural interpretation of the passions theme and the research being done by residential scholars.



**Sabine Solf** is a historian of art working at the Herzog August Bibliothek in Wolfenbüttel, Germany. At the Research Institute she did research on Guillaume Apollinaire's *Poèmes: à Lou*, a book containing 11 poems and 18 woodcuts by Georges Braque.

**David St. John** is a Professor of English and Director of Creative Writing at the University of Southern California. He is the author of numerous collections of poetry and in 1999 has two more forthcoming: *In the Pines: Lost Poems, 1972-1997* and *The Red Leaves of Night*.

**Viktor Stoichita** is Professor of Art History at the Université de Fribourg in Switzerland. Among his most recently published books are: *Visionary Experience in the Golden Age of Spanish Art (1995)*, *A Short History of the Shadow (1997)*, and *The Self-Aware Image: An Insight Into Early Modern Meta-Painting (1997)*. At the Research Institute, Professor Stoichita continued his study of the language of gestures and physiognomics in Goya's oeuvre. He conducted a seminar on the painting of Velazquez and Juan de Pareja for scholars and staff from around the Getty Center.

## Predoctoral and Postdoctoral Fellows

**Elsbeth Brown**, a Ph.D. candidate in the American Studies Department at Yale University, will be studying the instrumental uses of photographic technology in rationalizing modern subjectivity in America. In her dissertation "Taylorized Bodies: Work, Photography, and Consumer Culture in America, 1890-1930" she will explore how photography was employed at the turn of the century by scientific managers and industrial psychologists to manufacture certain emotions in the work force while controlling others. She will also investigate the role of the photographic image in advertising and the emerging mass consumer culture.

**Darcy C. Buerkle**, a Ph.D. candidate in the Department of History at the Claremont Graduate School, worked on her dissertation "Reading the Will: Jewish Women, Subjectivity, and Suicide in Weimar Germany," which examines representations of suicides by Jewish women in Berlin during the Weimar Republic. Her Passions seminar was entitled "Longing for Evidence."

**Francesco de Angelis**, Deutsches Archäologisches Institut, Rome, works on the representation of myths in classical art. He is currently interested in the significance of mythological images in the funerary art of Hellenistic Northern Etruria. He received his degree in classics from the Scuola Normale Superiore, Pisa with a thesis entitled "La Periegesi di Pausania: il viaggio in Grecia e la fruizione delle opere d'arte nel II sec. d.C."

**Otniel E. Dror** received his Ph.D. from Princeton University. His dissertation, "Modernity and the Scientific Study of Emotions, 1880-1950", studies the transformation of emotions into biomedical objects of knowledge in late-nineteenth through mid-twentieth century Anglo-American science. At the Getty Research Institute he is expanding his historical study of the science of passion and is exploring further associations between emotions, science, technology, and art.

**Andreas Gailus** is Assistant Professor in the Department of Germanic Studies at the University of Chicago. At the Research Institute he worked on a book manuscript tentatively entitled *Crisis: Subjectivity and the Social Bond in Kant, Goethe, and Kleist*. His presentation for the Passions seminar was entitled "Enthusiasm and History in Kant."

**Stefan Jonsson**, an independent scholar and writer from Stockholm, Sweden, received his Ph.D. from Duke University with a dissertation entitled "Subject Without Nation: Robert Musil and the History of Modern Identity." He is the author of numerous works on German literature, cultural theory, and postcolonial literature and culture. While in residence at the Research Institute he will be revising his dissertation for publication and beginning a project entitled "The Passions of the Crowd: Theories of Fascism and Mass Insanity Between the Wars."

**Juliet Koss** is a Ph.D. candidate in Art History in the Department of Architecture at Massachusetts Institute of Technology. At the Research Institute she will be completing her dissertation "Empathy and Estrangement in German and Russian Modernism," a project in the history of aesthetic theory which touches upon architecture, the visual arts, and theater. Of particular interest to her is the foundation in 1908 of the Munich Artists' Theater on the basis of empathy theory and the views of Mikhail Bakhtin and Bertolt Brecht on empathy and estrangement. By focusing upon these quintessential emotions of modernism, she will construct a history of shifting models of spectatorship in early twentieth-century aesthetics.

**Elizabeth Liebman**, a Ph.D. candidate in the Department of Art History, University of Chicago, worked on her dissertation "Inevitably Fabulous: Picturing Animals in Eighteenth-Century Natural History," which deals with the subject of the passions in animal representation. She presented "Passionate Animals: Dog Kills, Cat, Self" to the Passions seminar.

**Richard Meyer**, Assistant Professor of Modern and Contemporary Art in the Department of Art History at the University of Southern California, received his Ph.D. in Art History from the University of California, Berkeley. His dissertation is entitled "Outlaw Representation: Censorship and Homosexuality in American Art, 1934-1994." At the Research Institute he revised the dissertation for publication, paying especial attention to his chapters on Andy Warhol and Robert Mapplethorpe and expanding his discussion of censorship and AIDS by considering the thematics of disappearance in work by contemporary artists.

**Margaret Pagaduan**, a Ph.D. candidate in the Department of History at the University of California, Berkeley, worked on her dissertation entitled "Physiognomy, Chiromancy, and the Passions in Early Modern Italy," which examines the discourse on passions in physiognomy, a knowledge professing to discern the character and predict the future of an individual through a study of his or her physique, and chiromancy, a knowledge that asserts similar claims through a study of hands and palms. Her presentation to the Passions seminar was entitled "Physiognomy and the Passions in Renaissance Italy."

**Linda-Anne Rebhun** is Assistant Professor in the Department of Anthropology at Yale University. As a Getty Fellow, Dr. Rebhun turned her dissertation into a book (to be published by Stanford University



Press) entitled *The Heart is an Unknown Country: Love in the Changing Economy of Northeast Brazil*. Her presentation to the Passions seminar was entitled "Images of Sentiment in Northeast Brazil."

**Catherine Schaller** is a doctoral student in the Department of Art History at the University of Fribourg. Her Master's thesis is entitled "Edgar Degas: A Study of Physiognomy." At the Getty she focussed on nineteenth-century portrait painting and the role therein of various physiognomic and psychiatric theories in dictating how bodily and gestural expressions were used to represent passions. "Expression of Passion—Physiognomy" was the title of her seminar presentation.

**Meng Yue** is a Ph.D. candidate in the Department of History at the University of California, Los Angeles. Her dissertation is entitled "The Invention of Shanghai: Passages of Cultural Enterprises from Jiangnan, 1860-1930," reflecting her long-term interest in nineteenth- and early twentieth-century urban culture in China— particularly scientific, literary, theatrical, material, and print cultures in Jiangnan and Shanghai. She has an especial research interest in the theatrical culture of China from 1750 to 1930: in particular, the rise of Chinese opera theaters, how passions were represented in them, and the passions they engendered.

## Museum Guest Scholars

**Janet Backhouse** is former Curator of Illuminated Manuscripts at The British Library in London, England. Her publications include *The Lindisfarne Gospels* (1981), *The Isabella Breviary* (1993), and *The Illuminated Page* (1997). As a Getty Museum Scholar, she continued her work on two projects: a major exhibition of late medieval English manuscript illumination to be mounted at the Royal Academy in 2002, and a catalog of the Yates Thompson collection of illuminated manuscripts at the British Library.

**Tilman Falk**, Director of the Staatliche Graphische Sammlung in Munich, Germany, was a guest of the Museum's Department of Drawings. He has authored or edited a number of books and exhibition catalogs, including *Lukas Cranach: Gemälde, Zeichnungen, Druckgraphik* (1974-1976), *Von Cranach bis Beckmann* (1995), and *Max Klinger: Zeichnungen, Zustandsdrucke, Zyklen* (1996). While in residence, he prepared an exhibition (scheduled to open in Munich in 2000) and catalog of the seventeenth-century German drawings in the Staatliche Graphische Sammlung.

**Giancarlo Gentilini** is a professor of art history in the Facoltà di Beni Culturali, Università degli Studi di Lecce, Italy. His particular field of interest is Italian sculpture of the Renaissance. Among the many books and exhibition catalogs he has authored or edited are *Omaggio a Donatello: 1386-1986* (1985), *Collezione Chigi Saracini. 4. La scultura* (1989), *I Della Robbia: la scultura invetriata nel Rinascimento* (1992), and *I Della Robbia e l' "arte nuova" della scultura invetriata* (1998). While at the Getty he will study fifteenth-century Italian sculpture in the Museum's collection, including Laurana's Saint Cyricus, della Robbia's Bust of a Man, and a maiolica Bust of Christ by an unknown artist.

**Ioanna Kakoulli** is an independent conservator from London, England. She has carried out field research in a wide range of areas in sites in northern Greece, Italy, Cyprus, Egypt, and Peru. During

her stay at the Getty she conducted research in two areas: analytical investigation of alteration products and mechanisms of "Egyptian blue" from ancient artifacts, and the manufacturing techniques used to produce "Egyptian blue" in the Hellenistic and Roman periods.

**Scot McKendrick** is Curator of Manuscripts at the British Library, London. He is the author of *The History of Alexander the Great* (1996) and joint editor of *Illuminating the Book: Makers and Interpreters* (1998). His current work includes research for a major loan exhibition on late medieval and early Renaissance Flemish manuscript illumination at the British Library.

**Engin Ozgen** is the Chair of the Department of Classical Archeology at Hacettepe University in Ankara, Turkey. Professor Ozgen's most recent publications include: "Oylum Höyük 1991 ve 1993 Kazilari" *XVI.Kazi Sonuclari Toplantisi* (1994), "Oylum Höyük 1994" *XVII.Kazi Sonuclari Toplantisi I* (1995) and "Oylum Höyük 1995" *XVIII.Kazi Sonuclari Toplantisi I* (1996) While at the Getty, Professor Ö;zgen plans to work on a publication based on ten years of work excavating the Oylum Höyük, one of the largest mounds in Southeastern Turkey.

**Nicholas Penny** is Curator of Italian Painting and Sculpture (1500-1600) at the National Gallery in London. As a Getty Museum Scholar, Dr. Penny will be completing catalog entries for the majority of the National Gallery's paintings of the sixteenth century from Venice or the Veneto, including some of the best known paintings of Titian, Veronese and Tintoretto, a very large collection of works by Moretto and Moroni and masterpieces by Lotto, Savoldo, Palma Vecchio and Bassano, but also many works by minor and even unknown artists.

**Ashok Roy** is Scientific Advisor, The National Gallery, London. He received his Ph.D. in inorganic chemistry and then joined the Scientific Department of the National Gallery in 1977 to work with Joyce Plesters on the technical examination of Old Master paintings. He became head of the department in 1990. He has been Editor of the National Gallery Technical Bulletin since 1978 and has contributed to other National Gallery technical publications, including three "Art in the Making" catalogues. His research interests center on the scientific and technical study of Old Master paintings of all periods. Currently he is working on a survey of the material and technical aspects of Nicolas Poussin's paintings methods and their development through his career.

**Marjorie Trusted** is the Deputy Curator of the Sculpture Department of the Victoria and Albert Museum in London. Among her recent publications is the *Catalogue of the Spanish Sculpture in the Victoria and Albert Museum* (1996). She is also editor of the *Sculpture Journal* which was inaugurated in 1997 and will publish its second volume this year. During her stay at the Getty, she will further her study of baroque ivories and will also continue her study of Spanish sculpture.

**Carolyn Sargentson** is a Research Fellow in furniture history at the Victoria and Albert Museum in London, England. In 1994 she was responsible for the redecoration and redisplay of the Continental Art and Design galleries, 1600-1800, at the V & A. Among her publications are essays on the furniture trade in eighteenth-century Paris and a book on *Merchants and Luxury Markets: The Merchants Merciers of Eighteenth-century Paris* (published jointly by the V & A and the J. Paul Getty Trust in

1996). While at the Getty she worked on a catalog of the Victoria and Albert's collection of French furniture, 1640-1790.

**Kathleen Walsh-Piper** is Associate Director in charge of Education and Public Programs at the Dallas Museum of Art. Her publications include: *Art Museums and Children in the United States* (1994), *Museum Education and the Aesthetic Experience* (1994), and *Teachers' Planning Guide to the Art Institute of Chicago* (1984). Her current work includes the use of "creative writing as an interpretive method" in art museums.

**Mike Weaver** is Professorial Fellow Emeritus of Linacre College, Oxford University. Among his many publications are *Julia Margaret Cameron, 1815-1879* (1984), *Alvin Langdon Coburn: Symbolist Photographer, 1882-1966* (1986), and *The Art of Photography 1839-1989* (1989), which he edited. While a guest of the Museum's Department of Photographs, Dr. Weaver continued work on his book project *Photography: An Illustrated History*, an interpretive account of the medium with documentary texts by photographers and critics.

## 1996-1997

### **Perspectives on Los Angeles: Narratives, Images, History**

The Research Institute's 1996/1997 residential scholar program, *Perspectives on Los Angeles: Narratives, Images, History*, was devoted to research on Los Angeles and to comparative projects that viewed the city in relationship to other hemispheric and global sites. Scholars in residence had the opportunity to participate in a number of corollary programs developed by the Research Institute on issues of identity, community, and public culture, as well as programs having to do with preservation, resource development, and the comparative study of cities in the Americas at the turn of the century.

### Getty Scholars

**Professor Robert L. Carringer**, University of Illinois at Urbana-Champaign, Film Studies. Professor Carringer conducted research for a project on "the representation of Los Angeles in Hollywood feature films since 1975, a period marking Hollywood's increased commitment to imagining and picturing itself and its city."

**Professor Dana C. Cuff**, University of California, Los Angeles, Architecture and Urban Design. Professor Cuff examined architectural projects in Los Angeles from World War II to the present, which reveal the interaction of aesthetics and politics in urban form. "The physical climate of Los Angeles, its building traditions, and its ideological aversion to history have created fertile ground for a fugitive architecture."

**Mr. Mike Davis**, Independent Scholar, Los Angeles, Urban and Environmental History. Mr. Davis, author of *City of Quartz* published in 1990, pursued his research in environmental history of Los Angeles and Southern California concentrating on the period from 1850-1950.

**Professor Robert Dawidoff**, Claremont Graduate School, U.S. History. Professor Dawidoff researched the cultural production of gay men in Los Angeles and their impact on twentieth-century American civilization "to make the connection between gay men in Los Angeles and their significant role in the extraordinary phenomenon of twentieth-century American mass culture."

**Christopher Donnan**, University of California, Los Angeles, Fowler Museum of Cultural History, Archaeology. Professor Donnan continued his research on Moche pottery (Peru), as well as comparative archaeology.

**Professor Philip J. Ethington**, University of Southern California, U.S. History. Utilizing an advanced Geographic Information System (GIS) data set, Professor Ethington examined both photographic and textual evidence within Los Angeles County. "The principal innovation of this study is to contest the century-old model of urban studies, which has sought to narrate the histories of single communities as homogeneous wholes... In contrast, my study builds on a borderlands perspective... to orient attention to the zones of contact and exchange between groups."

**Professor Robbert Flick**, University of Southern California, School of Fine Arts. Artist Robbert Flick spent his year in residence working on a "visual documentation" of Los Angeles. "In tracing these trajectories and parallel passages through Los Angeles the evolution and changing demographics of the metropolis are revealed. On the facades of the buildings and in the gardens of the houses a living history unfolds, and a visual text reflecting the terrors and hopes of generations emerges."

**Professor Roger O. Friedland**, University of California, Santa Barbara, Sociology. Working in conjunction with fellow Getty Scholar Harold Zellman, Roger Friedland pursued a project that examines the architectural and ethnographic history of Crestwood Hills, a "modern cooperative village," which began as the Mutual Housing Association (MHA) in 1946. "We will reconstitute the story of a social experiment whose ambitious aims were gradually compromised but which produced the prototype for the modern hillside housing development, one of the few vernacular architectures California has produced."

**Professor Thomas S. Hines**, University of California, Los Angeles, U.S. History, Modern Architecture. Professor Hines continued writing his book about modernist architecture in Los Angeles. "Essentially this work is a study in intellectual history since it will focus on the idea of, and rationale for, modernist architecture within a regional context."

**Professor David E. James**, University of Southern California, Film Studies. Professor James explored a project on the history of avant-garde experimental filmmaking in Los Angeles. "In reconstructing this history, I employ significantly new interdisciplinary models of independent film and of the relation between culture and social geography."

**Professor Jérôme Monnet**, Université de Toulouse-LeMirail, Toulouse, France, Urban Planning and Geography. Professor Monnet, a scholar of Latin American urban geography, conducted a comparative study of the urban and cultural geography of city centers in North and South America, using Los Angeles as one of the major focal points of the study.

**Professor Allan Sekula**, California Institute of the Arts. Artist and scholar Allan Sekula researched a project examining the port of Los Angeles. "Los Angeles is paradigmatic of the contemporary port city by virtue of the sheer distance between the city's putative centers and the industrial port. This paradigmatic status is seconded by a cultural obliviousness to the significance of the port."

**Mr. Harold Zellman**, Harold Zellman and Associates, Architects. Working in conjunction with Getty Scholar Roger Friedland, architect Harold Zellman examined the Mutual Housing Association (MHA) project from 1946. "We seek to show the ways in which modern architecture began as part of a progressive politics in the United States, and to examine a concrete case that shows how important California was as a center of these architectural and political ideas."

## Predoctoral and Postdoctoral Fellows

**Brenda Bright** received her Ph.D. in Anthropology from Rice University with a dissertation entitled *Mexican-American Low Riders: An Anthropological Approach to Popular Culture*.

**Ramón García**, a Ph.D. candidate in the Department of History at the University of California, San Diego, completed his dissertation *Locating Chicano Identity: Realism, the Baroque, and the Crisis of Representation*.

**Kanishka Goonewardena**, a Ph.D. candidate in the Department of City and Regional Planning at Cornell University, completed his dissertation entitled *Learning from Los Angeles: The New Urban Space in Global Context*.

**Becky M. Nicolaidis** received her Ph.D. in American History from Columbia University with a dissertation entitled *In Search of the Good Life: Community and Politics in Working-Class Los Angeles, 1920-1955*.

**Susan A. Phillips**, a Ph.D. candidate in the Department of Anthropology at the University of California, Los Angeles, continued work on her dissertation entitled *Politics, Graffiti, and Gang Ideology: The Ethnography of a Bloods Neighborhood*.

## Visiting Scholars

**Octavia Butler**, Writer, Los Angeles. Author of ten published novels, her short story *Speech Sounds* won a Hugo Award as best short short story of 1984, and *Bloodchild* won both the 1985 Hugo and the 1984 Nebula awards as best novelette.

**Bernard Cooper**, Writer, Los Angeles. At the scholar retreat, Mr. Cooper gave a reading from his book, *Truth Serum*. (1996) During his residence he was writing a book of short stories set in Los Angeles.

**Dorothy Crawford**, Independent Scholar, Massachusetts, Musicology/Ethnomusicology. Ms. Crawford, performer, opera stage director, teacher and author, explored the impact of musical émigrés upon the diverse musical communities of the thirties, forties, and fifties.

**William F. Deverell**, California Institute of Technology, Los Angeles, U.S. History. Professor Deverell is writing a book that is concerned with the construction of a "Spanish fantasy past" by Anglo elites, entitled: *The Creation of Los Angeles: Regional Cultures, Regional Memories, 1870-1940*.

**Douglas Flamming**, California Institute of Technology, Los Angeles, U.S. History. Professor Flamming examined African American culture and the politics of culture in Los Angeles in the 1920s. His work is entitled: *A World to Gain: African Americans and the Making of Los Angeles, 1890-1940*.

**Paolo Gasparini** Photographer, Caracas, Venezuela. Mr. Gasparini, continued his photography of images of the city of Los Angeles. He gave an audio-visual presentation as a part of the *Perspectives on Los Angeles* series entitled: "The Visions of Moctezuma: Mexico City 1994."

**François Hartog**, Ecole des Hautes Etudes en Sciences Sociales, Paris, France, European History. During his residency Professor Hartog worked on a book about the concept of history in ancient Greece and gave a lecture in the *Construction of Historical Meaning* series entitled "Times of Patrimony: A History of Cultural Legacies."

**Pierrette Hondagneu-Sotelo**, University of Southern California, Los Angeles, Sociology. Professor Hondagneu-Sotelo is writing a book about paid domestic workers in Los Angeles. This study concentrates on ways the work is organized and how it is discussed between employers and employees.

**Karen L. Ishizuka**, Japanese American National Museum, Los Angeles, Cultural Anthropology. Ms. Ishizuka has been conducting primary research on home movies of Japanese Americans, from the 1920s to the 1970s. Two films constructed from these home movies, *Moving Memories* and *Something Strong Within*, were shown in the *Perspectives on L.A. Film* series. These films were produced and written by Karen Ishizuka and directed by Robert Nakamura.

**Samella Lewis**, Independent Scholar, Los Angeles, Art History. An artist and author of numerous publications in art history, Samella Lewis pursued her interest in the art of Richmond Barthe, sculptor and painter.

**William J. Mohr**, Independent Scholar, Los Angeles, Literature/Poetry. Poet, editor, publisher, and teacher, Mr. Mohr continued writing his book of Los Angeles poets and their work over the past forty years, entitled *Crevices*.

**Cees Nooteboom**, Writer, Amsterdam, Netherlands. Mr. Nooteboom, author of novels, poetry and criticism, returned to continue work begun here as a Getty Scholar last year. His travel book on Spain, *Roads to Santiago* has just been published in the United States.

**Carolyn See**, University of California, Los Angeles, Literature/Writer. Author of several L.A. based novels including *Golden Days*, Professor See is writing a new novel set in the Silverlake district of Los Angeles.

**Robert J. Smith**, Los Angeles, Freelance Journalist. Mr. Smith conducted interviews to create an oral history for a political and cultural history of Los Angeles' Central Avenue community between 1940 and 1960.

**Penelope Spheeris**, Los Angeles, Independent Filmmaker. Ms. Spheeris completed post-production on Part III of the documentary *The Decline of Western Civilization*, which examines young people and the music of the current punk rock scene in and around Los Angeles.

**Camilo J. Vergara**, New York, Photographer/Writer. Mr. Vergara returned to re-photograph sites in Los Angeles, particularly the ghettos, to study their physical transformations in comparison to similar sites in Detroit, Chicago, and New York. Mr. Vergara's photographs were exhibited at the Getty Research Institute.

**Raúl H. Villa**, Occidental College, Los Angeles, Literature and Cultural Studies. Professor Villa researched expressive cultural practices (such as religious and commercial iconography, body art, graffiti, song lyrics, and body language) which construct contemporary Latino social geographies in Los Angeles.

**Mark J. Williams**, Dartmouth College, New Hampshire, Film Studies. Professor Williams studied the relationship of the motion picture industry and the emergent television industry in the 1950s. He is collecting a series of oral histories from production personnel and members of early television audiences in Los Angeles.

## Research Associate

**Paola Dematté**, Independent Scholar, Los Angeles, Archaeology

1995-1996



## The Nature and Idea of Collecting

During the 1995/1996 year Getty scholars explored the nature and idea of collecting as a topic broadly defined to include: the social and institutional practice of collecting; how it reflects the values of a given community, region, and era; systems of display and classification; and the emergence of new languages and classes of collecting. Among the areas studied by this year's Getty Scholars were the collecting practices of Renaissance Italy, the dispersal of the art collections of Great Britain after the Civil Wars of 1640, and the social function of collecting in Oceanic cultures.

## Getty Scholars

**Paula Findlen**, University of California, Davis, Early Modern European History

**Enrique Florescano**, Consejo Nacional para la Cultura y las Artes (CNCA), Mexico, History of Mexico (19th c.)

**Saul Friedlander**, University of California, Los Angeles, Modern European History (Nazi Germany)

**Francis Haskell**, University of Oxford, England, Art History

**Susanne Küchler**, University College London, England, Anthropology (Oceanic Cultures)

**Henri Lavagne d'Ortigue**, Université de Paris-IV Sorbonne, France, Art History

**Cees Nooteboom**, Netherlands, Writer

**Shigetoshi Osano**, University of Tokyo, Japan, Renaissance Art History

**Pratapaditya Pal**, Los Angeles County Museum of Art, Indian and Southeast Asian Art History

**Giuseppe Pucci**, Università degli Studi di Siena, Italy, Classical Antiquity

**Alain Schnapp**, Université de Paris I, France, Classical Antiquity

**Lambert Schneider**, Universität Hamburg, Germany, Art and Architectural History

**Barbara Stafford**, University of Chicago, Art History

**Christopher Steiner**, Los Angeles County Museum of Natural History, Anthropology (Africa)

**Valerio Valeri**, University of Chicago, Anthropology (Indonesia)



## Visiting Scholars

**Nicolas Barker**, The London Library, England, Library Science

**Harrison Birtwistle**, King's College and London Philharmonic Orchestra, England, Composer

**Adolf Borbein**, Freie Universität Berlin, Germany, Classical Archaeology

**Horst Bredekamp**, Humboldt-Universität zu Berlin, Germany, Art History

**Craig Clunas**, University of Sussex, England, Art History

**Francesco Dal Co**, Istituto Universitario di Architettura di Venezia, Italy, Modern Architectural History

**Giuliana Lanata**, Università di Genova, Italy, Religion and Law in Late Antiquity

**Jenifer Neils**, Case Western Reserve University, Greek Art and Archaeology

**Armando Petrucci**, Scuola Normale Superiore, Pisa, Italy, Literature and Philosophy

**Franca Petrucci**, Scuola Normale Superiore, Pisa, Italy, Literature and Philosophy

**Antonio Pinelli**, Università di Pisa, Italy, Art History

**Krzysztof Pomian**, Ecole des Hautes Etudes en Sciences Sociales, France, European Cultural History

**Ulrich Raulff**, *Frankfurter Allgemeine Zeitung*, Germany, Intellectual History (19th-20th c.)

**Carlos Sambricio**, Universidad Politecnica de Madrid, Spain, Architectural History

**Lucia Tomasi**, Università degli Studi di Siena, Italy, Art History

**Mario Torelli**, Istituto di Studi Comparati sulle Società Antiche, Italy, Archaeology

## Predocctoral and Postdoctoral Fellows

**Todd Gernes**, Brown University, American History

**Paul Holdengraeber**, Princeton University, Comparative Literature

**William MacGregor**, University of California, Berkeley, Art History

**Louis Marchesano**, Cornell University, Early Modern European History

**Aaron Segal**, University of California, Los Angeles, Modern European History

1994-1995

## Memory

For the 1994/1995 year, invitations were extended to a broad range of scholars whose work explored the subject of memory as a psychological, cultural, and historical practice. A particular focus of study was the modes in which memory is organized, whether oral, corporeal, or institutional.

## Getty Scholars

**Julia Annas**, University of Arizona, Classical Philosophy

**Jan Assmann**, Ruprecht Karls Universität, Egyptology

**Michael Baxandall**, University of California, Berkeley, Art History

**Mary Carruthers**, New York University, Medieval Literature

**Mark Franko**, University of California, Santa Cruz, Theater, History of Dance (20th c.)

**Carlo Ginzburg**, University of California, Los Angeles, Early Modern European History

**Christian Jacob**, CNRS, Centre Louis Gernet, Paris, France, Ancient History

**Anne and Patrick Poirier**, Paris, France, Artists

**Michael Roth**, Scripps College, European Intellectual History

**Carlo Severi**, Centre National de la Recherche Scientifique, France, Anthropology of Art

**Randolph Starn**, University of California, Berkeley, Modern European History

## Visiting Scholars

**Jean-Philippe Antoine**, Université Jean-Moulin-Léon III, France, History and Philosophy of Art

**Aleida Assmann**, University of Constance, Germany, English Literature

**Monique Eleb**, School of Architecture and CNRS, Paris, France, Architectural History

**François Hartog**, Ecole des Hautes Etudes en Sciences Sociales, France, History (19th c.)

**Claude Imbert**, Ecole Normale Supérieure, Paris, France, Philosophy

**Heiner Müller**, Berliner Ensemble, Germany, Playwright

**Krzysztof Pomian**, Ecole des Hautes Etudes en Sciences Sociales, France, European Cultural History

**István Rév**, Central European University, Hungary, European History and Political Science

**Jacques Revel**, Ecole des Hautes Etudes en Sciences Sociales, France, Cultural History (17th-18th c.)

**Charles Rhyne**, Reed College, Conservation of Art (jointly hosted by the Research Institute, the J. Paul Getty Museum, and the Getty Conservation Institute)

**Susan Sontag**, New York, Writer

**Richard Sorabji**, King's College, London, England, Ancient Philosophy

**Susan Stewart**, Temple University, Poet/Literary Critic

**Guillermo Vazquez Consuegra**, School of Architecture, Seville, Spain, Architect/ Historian

**Nathan Wachtel**, College de France, Paris, France, History/Anthropology (Central and South America)

## Predocctoral and Postdoctoral Fellows

**Chad Coerver**, Yale University, Art History

**Stuart Harten**, Cornell University, History

**Karen Kettering**, Northwestern University, Art History

**Annette Richards**, Stanford University, Musicology

## The Americas

Scholars chosen for the 1993/1994 year were engaged in research of the most varied aspects of the cultures of the Americas, from Pre-Columbian times to the present. Their contributions addressed issues related to empire, colonialism, diasporas, and cultural contact, as well as the impact of these events on artistic and cultural production.

## Getty Scholars

**Pierre Duviols**, University of Aix-Marseille, France, History (Andean Society)

**Diana Fane**, Brooklyn Museum, Art History

**Graziano Gasparini**, Patrimonio Cultural, Venezuela, Art History

**Ramón A. Gutiérrez**, University of California, San Diego, U.S. History (Chicano Studies)

**Margarita Gutman**, IIED-America Latina, Argentina, Architectural History

**Essex Hemphill**, Philadelphia, Pennsylvania, Writer/Lecturer

**Lewis Hyde**, Kenyon College, Comparative Literature/ Writer

**Jorge Klor de Alva**, Princeton University, Cultural Anthropology

**Heather Lechtman**, Massachusetts Institute of Technology, Archaeology and Material Science (Ancient Civilizations)

**Mario Sartor**, University of Udine, Italy, Architectural History

**Allan Sekula**, California Institute of the Arts, Photographer/Photographic History

**Francisco Stastny**, University of San Marcos, Peru, Art History

## Visiting Scholars

**Enrique Florescano**, Consejo Nacional para la Cultura y las Artes, Mexico, History of Mexico

**Teresa Gisbert**, Academia Nacional de Ciencias, Bolivia, Art History (South America)

**Fabio Grementieri**, Buenos Aires, Argentina, Architectural History

**Ramón Gutiérrez**, Consejo Nacional de Investigaciones Científicas, Argentina, Urban and Architectural History

**John Loomis**, KCA-Architects, New York, Architect

**Richard Morse**, Washington, DC, History (Latin America)

**Nadia Podzemskaia**, Scuola Normale Superiore, Pisa, Comparative Literature/Art Theory

**Rosamund Purcell**, Medford, Maryland, Photographer

**Paul Raabe**, Franckesche Stiftungen, Germany, Literature

**Bernhard Schimmelpfennig**, Universität Ausburg, Germany, Medieval History

**Ginette Vagenheim**, Istituto di Francese, Italy, Philology (Classical Antiquity)

**David van Zanten**, Northwestern University, Modern Architectural History

**José Gregorio Veigas Zamora**, Cuba, Art History (Cuban Art and Culture)

**Cristina Vives Gutiérrez**, Cuba, Artist

**Helen Watanabe-O'Kelly**, Exeter College, England, German History (17th c.)

**John Yau**, New York, Poet/ Writer/Art Critic

## Predocctoral and Postdoctoral Fellows

**Joan Branham**, Emory University, Art and Architectural History

**Darrell Davis**, University of Wisconsin-Madison, Film Theory and Criticism (Japan)

**Mark Meadow**, University of California, Berkeley, Art History

**Natalie Melas**, University of California, Berkeley, Comparative Literature

## Research Associates

**Robbie McCauley**, New York, Performance, Artist

**Nancy Troy**, University of Southern California, Art History

## 1992-1993

### **The Metropolis as Crucible**

During the 1992/1993 year, scholars whose work explores the metropolitan experience and its impact on culture in its many social, literary, industrial, and visual aspects were invited to the Research Institute. The fields of study represented included art, architecture, ethnic studies, literature, philosophy and film.

### Getty Scholars

**Thomas Bender**, New York University, Urban History (19th-20th c.)

**Adolf Borbein**, Freie Universität Berlin, Germany, Classical Archaeology

**Jean-Louis Cohen**, Ecole d'Architecture, Paris-Villemin, France, Architectural History

**Marco de Michelis**, Istituto Universitario di Architettura di Venezia, Italy, Architectural History

**Klaus Herding**, Johann-Wolfgang-Goethe Universität, Frankfurt, Germany, Art History

**George Lipsitz**, University of California, San Diego, U.S. History

**Margaret Nesbit**, Vassar College, Modern Art History

**Stanislaus von Moos**, Universität Zürich, Switzerland, Modern Architectural History

**Irving Wohlfarth**, Université de Reims Champagne-Ardenne, France, Literature/Philosophy

**Christa Wolf**, Berlin, Germany, Writer

**Gwendolyn Wright**, Columbia University, Urban and Architectural History

### Visiting Scholars

**Valentina Anker**, Musée d'Art et d'Histoire, Switzerland, Art History

**Stéphane Breton**, Paris, France, Anthropology and Aesthetics (New Guinea)

**Riva Castleman**, Museum of Modern Art, Art History

**Maria Luisa Catoni**, Scuola Normale Superiore Pisa, Italy, Art History (Greek and Roman)

**Javier Cenicacelaya**, Bilbao, Spain, Architect

**André Corboz**, Eidgenössische Technische Hochschule Zürich, Switzerland, Art History

**Mark Goodman**, University of Texas, Austin, Documentary Photography

**Robert Hullot-Kentor**, Stanford University, Comparative Literature (19th-20th c.)

**Ekkehard Kaemmerling**, Hungen, Germany, Artist/Art History

**Julian Kliemann**, Graefelfing, Germany, Art History

**Rem Koolhaas**, Office for Metropolitan Architecture, Rotterdam, Netherlands, Architect

**György Ligeti**, Hamburg, Germany, Composer

**Jennie Livingston**, New York, Filmmaker

**Bruce Mau**, Bruce Mau Design Inc., Canada, Design

**Robbie McCauley**, New York, Performance Artist

**Martin Roth**, Deutsches Hygiene Museum, Dresden, Germany, Anthropology/History

**Iñigo Saloñ**, Bilbao, Spain, Architectural History

**Michael Zimmerman**, Zentralinstitut für Kunstgeschichte, Germany, Art History (19th-20th c.)

## Predocctoral and Postdoctoral Fellows

**Ruth Ben-Ghiat**, Brandeis University, European Cultural History

**Patricia Morton**, Princeton University, Architectural History

**Katherine Rudolph**, The Johns Hopkins University, Comparative Literature

**Lisa Tiersten**, Yale University, Modern European History

**Michael Wintroub**, University of California, Los Angeles, Early Modern European History

## Research Associate

**Nicholas Largier**, Universität Zürich, Switzerland, Literature

1991-1992

## Popular and Mass Culture

Scholars for the 1991/1992 year engaged in research that advanced our understanding of the realms of expression variously labeled traditional, popular, folk, ethnic, and commercial. They explored the thresholds between these categories and what is generally defined as high culture. Their research focused on the nature and impact of popular and traditional beliefs on religion, education, imagery, and culture from the Middle Ages to the present. The fields of study represented included art, architecture, dance, literature, philosophy, and film.

## Getty Scholars

**William Christian, Jr.**, Las Palmas de Gran Canaria, Spain, History/Anthropology

**Lynn Garafola**, New York, History and Criticism of Dance

**William Gass**, International Writer's Center, Washington University, Writer/Philosophy and Literature

**Neil Harris**, University of Chicago, U.S. Cultural History

**Mikhail Iampolski**, Moscow Institute of Cinema Studies, Russia, European Cultural History

**Ursula Pia Jauch**, Universität Zürich, Switzerland, Philosophy

**Barbara Kirshenblatt-Gimblett**, New York University, Performance Studies (Jewish Folklore and Ethnology)



**Gàbor Klaniczay**, Eötvös Lóránd University, Hungary, Medieval History

**Keith Moxey**, Columbia University, Art History

**Juan-Antonio Ramirez**, Universidad Autónoma de Madrid, Spain, Art and Architectural History

**Joseph Rykwert**, University of Pennsylvania, Architectural History and Theory

**Anthony Vidler**, Princeton University, Art and Architectural History

## Visiting Scholars

**Amedeo Belluzzi**, Pistoia, Italy, Architectural History (Renaissance)

**Veronika Birke**, Graphische Sammlung Albertina, Austria, Art History

**David Cairns**, London, England, Music Critic

**Elliott Carter**, New York, Composer

**Richard Hebdige**, University of London, England, Communication/ Cultural Studies

**Tamar Katriel**, University of Haifa, Israel, Ethnography

**Jose Luis Mateo**, Spain, Architect

**Raymonde Moulin**, Ecole des Hautes Etudes en Sciences Sociales, France, Sociology of Art

**Werner Oechslin**, ETH-Hönggerberg, Germany, Architectural History and Theory

**David Rieff**, New York Institute for the Humanities, Urban History

**Marlon Riggs**, University of California, Berkeley, Filmmaker

**Sandro Scarrocchia**, University of Udine, Italy, Architectural History

**Gianni Viola**, Istituto della Enciclopedia Italiana, Italy, Art History

**Brian Winston**, Pennsylvania State University, Mass Communications

**Richard Wollheim**, University of California, Berkeley, Philosophy

**Stuart Wrede**, Museum of Modern Art, Architectural History

## Predocctoral and Postdoctoral Fellows

**Aris Fioretos**, Yale University, Comparative Literature (19th-20th c.)

**Peter Pozefsky**, University of California, Los Angeles, European Intellectual History

**Birgit Verwiebe**, Ernst-Moritz-Arndt Universität, Greifswald, East Germany, Art History

**Brigitte Werneburg**, Ludwig-Maximilians-Universität, Munich, Germany, History of Photography/Photojournalism

## Research Associate

**Luisa Ciammitti**, Pinacoteca Nazionale, Italy, Art History

1990-1991

## Time and Ritual in Antiquity

This scholar year was originally centered around classical antiquity. A broad spectrum of scholars working in that field were invited, together with a smaller satellite group working on the Ancient Near East, Africa, Precolumbian America, and Asia. As acceptances were received, however, the majority came from the satellite group of scholars, who were working in areas of antiquity outside classical Greece and Rome. This turn of events generated a rich comparativist interplay among scholars studying Precolumbian and colonial Peru (historian Sabine MacCormack of the University of Michigan at Ann Arbor; Teresa Gisbert of the Institute of Bolivian Studies at the University of San Andres, La Paz, and ethnohistorian R. Tom Zuidema of the University of Illinois at Urbana), Africa (art historian Suzanne Blier of Columbia University and cultural anthropologist Johannes Fabian of the University of Amsterdam), the Ancient Near East (archaeologist Mogens Trolle Larsen of the University of Copenhagen), Etruscan Italy (Mario Torelli of the University of Perugia in Italy), and the Hellenistic world (art historian Andrew Stewart of the University of California at Berkeley). In the end, only Asia was unrepresented. Art historian Oskar Batschmann of the Justus-Liebig-University in Giessen, Germany and intellectual and literary historian Hayden White, Professor of the History of Consciousness at the University of California at Santa Cruz, admirably played the role of generalists.

## Getty Scholars

**Oskar Batschmann**, Justus Liebig-Universität Giessen, Germany, Art History (History of the Discipline)

**Suzanne Blier**, Columbia University, NY, Art History (Africa)

**Johannes Fabian**, Universiteit van Amsterdam, Netherlands, Anthropology (Africa)

**Teresa Gisbert**, Academia Nacional de Ciencias, Bolivia, Art History (South America)

**Mogens Larsen**, Københavns Universitet, Denmark, Archaeology (Mesopotamia)

**Sabine MacCormack**, University of Michigan at Ann Arbor, MI, History (Roman Empire, Precolumbian)

**Andrew Stewart**, UC Berkeley, CA, Art History (Classical Greece)

**Mario Torelli**, Istituto di Studi Comparati sulle Società Antiche, Italy, Archaeology (Etruscan and Roman)

**Hayden White**, UC Santa Cruz, CA, History of Consciousness

**R. Tom Zuidema**, University of Illinois, IL, Art History (Precolumbian)

## Visiting Scholars

**John Archer**, University of Minnesota, MN, Architectural History (English and American Architecture)

**Roberto Behar**, Architectural Club of Miami, FL, Architect

**Robin Behn**, University of Alabama, AL, Modern Poetry

**Adri Duivesteijn**, The Netherlands Institute of Architecture, The Netherlands, Architect

**Pascal Griener**, Kunsthistorisches Seminar, Switzerland, Art History (Art and Propaganda; Age of Bonaparte)

**Andreas Huneke**, Potsdam, Germany, Art History

**Ivan Karp**, Smithsonian Institute, Washington, DC, Anthropology (Africa)

**Edward Kaufman**, Municipal Art Society, NY, Architectural History (Historic Preservation as Urban Museology)

**Petra Kipphoff**, *Die Zeit*, Germany, Art Critic

**Sanford Kwinter**, CA, Comparative Literature; Modern Cultural Studies

**Vojtech Lahoda**, Institute of Nineteenth and Twentieth Century Art, Czechslovak Republic, Art History (Czech Modern Painting)

**Thomas Lersch**, Zentralinstitut für Kunstgeschichte, Germany, Art History and Historiography

**Mario Liverani**, Università degli Studi di Roma "La Sapienza," Italy, History (Ancient Near East)

**Luce Marinetti**, Rome, Italy, Literature (Futurism)

**Ivan Nagel**, Berlin, Germany, Theater Criticism

**Jean-Claude Passeron**, Ecole des Hautes Etudes en Sciences Sociales, France, Sociology of Art

**Martin Powers**, University of Michigan, MI, Art History (Early Chinese)

**Joseph Rosa**, New York, NY, Architectural History (American Architecture)

**Alberto Samona**, Università di Roma II, Italy, Archaeology and Architecture

**Rocco Sinisgalli**, Università degli Studi di Roma "La Sapienza," Italy, Architectural History

**Barbara Stafford**, University of Chicago, IL, Art History (18th and 19th century Art and Art Theory)

**Stephan von Huene**, Hamburg, Germany, Contemporary Art

**Judith Weir**, E. Snapp, Inc., NY, Composer

## Predocctoral and Postdoctoral Fellows

**Ursula Frohne**, Freie Universität Berlin, Germany, Art History (19th and 20th century United States)

**David Keith Holz**, Chicago, IL, Art History (20th century Europe)

**Thomas Levin**, Princeton University, NJ, Film Theory

## Research Associates

**Luisa Ciammitti**, Pinacoteca Nazionale, Italy, Art History (15th century Italian)

**Akos Moravansky**, Massachusetts Institute of Technology, MA, Architectural History and Criticism

1989-1990

## The Avant-Garde

The scholars for the 1989/1990 year played an important role in the development of a more comprehensive and interdisciplinary approach to the arts of the early twentieth century—especially those called avant-garde—by increasing our understanding of the cultures in which they flourished. The fields of interest represented included comparative literature, the history of art and architecture, musicology, psychology, and film history.

## Getty Scholars

**Luigi Ballerini**, New York University, Literature (Futurism)

**Yve-Alain Bois**, Harvard University, Art History

**Mary Ann Caws**, City University of New York, Comparative Literature

**Albrecht Dümmling**, Berlin, Germany, Musicology

**Peter Jelavich**, University of Texas at Austin, Cultural History

**Anton Kaes**, University of California, Berkeley, Literature/Film History

**Annette Michelson**, New York University, Film History

**Klaus Kropfing**, University of Kassel, Germany, Musicology

**Ellen Handler Spitz**, New York, Psychology and Aesthetics

**Nancy Troy**, Northwestern University, Art History

**Peg Weiss**, Syracuse University, Modern Art History

**Iain Boyd Whyte**, University of Edinburgh, Scotland, Architectural History

## Visiting Scholars

**David Antin**, University of California, San Diego, Poetry/Performance Art

**Luis Fernández-Galiano**, A.V.I.S.A., Spain, Architect

**Barbara Gaehtgens**, Kunsthistorisches Institut, Germany, Art History (17th c.)

**Peter Girth**, *Tonhalle*, Düsseldorf, Germany, Music, Editor

**John Dixon Hunt**, Dumbarton Oaks, Landscape Architecture

**Claude Keisch**, Staatliche Museen zu Berlin, Germany, Art History

**Anne-Catherine Krüger-Karczewski**, Universität Hamburg, Germany, Art History

**Joseph Rykwert**, University of Pennsylvania, Architectural History and Theory

**Robert Scheller**, Universiteit van Amsterdam, Netherlands, Art History

**Kenneth Silver**, New York University, Art History

**Zygmunt Wazbinski**, Uniwersytet Mikołaja Kopernika w Toruniu, Poland, Art History

**Dieter Wuttke**, Otto-Friedrich-Universität Hamburg, Germany, Medieval Philology

**Beat Wyss**, Artemis Publishers, Switzerland, Art History

## Predocctoral and Postdoctoral Fellows

**Stephen Barthelmess**, Ludwig-Maximilians-Universität, Munich, Germany, Architectural History (20th c.)

**James Herbert**, Yale University, Art History

**Sylvia Lavin**, Columbia University, Architectural History

**Yvonne Spielmann**, University of Hannover, Germany, Art and Film History (Avant-Garde)

## Research Associates

**Luisa Ciammitti**, Pinacoteca Nazionale, Italy, Art History

**Ákos Moranvándy**, Magyar Építőművészet, Hungary, Architectural History and Criticism

**Fritz Neumeyer**, Technische Universität Berlin, Germany, Architecture

1988-1989

## The Production of Artifacts and the Formation of Disciplines

During the 1988/1989 year scholars focused on the distinctive qualities of cultural products selected for historical analysis or the ways in which scholarly interpretations are linked to particular methodological and theoretical assumptions. Many stressed close observation of cultural customs, traditions, and patterns of production. Others examined disciplinary practices and their interpretive strategies. Vital contributions were made toward fashioning interdisciplinary approaches for analyzing cultural continuities and changes. This group of scholars was drawn from the fields of anthropology, ethnography, the history of art, social history, and sociology.

## Getty Scholars

**François Bucher**, Florida State University, History of Art and Architecture

**Tilmann Buddensieg**, Universität Bonn, Germany, History of Art and Architecture

**John Goody**, St. John's College, England, Social Anthropology

**Aron Iakovlevich Gurevich**, The Institute for General History of the Academy of Sciences, U.S.S.R., Cultural History

**Christiane Klapisch-Zuber**, Ecole des Hautes Etudes en Sciences Sociales et CNRS, France, Social History

**George Marcus**, Rice University, Cultural Anthropology

**Raymonde Moulin**, Ecole des Hautes Etudes en Sciences Sociales, France, Sociology of Art

**Salvatore Settis**, Scuola Normale Superiore, Pisa, Italy, Classical Art and Archaeology

**George Stocking**, University of Chicago, Cultural Anthropology

## Visiting Scholars

**George Baird**, Baird/Sampson Architects, Canada, Architectural History

**William Christian, Jr.**, Las Palmas de Gran Canaria, Spain, History, Anthropology

**David DeLong**, University of Pennsylvania, Architectural History

**Paolo Fioere**, Università di Roma, Italy, Architectural History

**Eric Hobsbawm**, University of London, England, Social History

**George Kubler**, Yale University, Art History (Latin America)

**Simón Marchan Fiz**, University of Madrid, Spain, Aesthetics

**Anna-Margarete Janda**, Berlin, Germany, Art History (20th c.)

**Serguei Serov**, Institute of Ethnology and Anthropology Academy of Sciences, U.S.S.R.,  
Anthropology/Folklore

## Predocctoral and Postdoctoral Fellows

**Joseph Auner**, University of Chicago, Musicology

**Thomas Huhn**, Brown University, Aesthetics/Social Theory

**Lauren O'Connell**, Cornell University, Architectural History

**Ulrich Schneider**, Technische Universität Berlin, Germany, History of Philosophy

**Elizabeth Watson**, The Johns Hopkins University, Intellectual History

## Research Associate

**Fritz Neumeyer**, Technische Universität Berlin, Germany, Architecture



## Reception and Interpretation of the Arts

During the 1987/1988 year scholars pursued individual areas of research while also exploring the theme of reception and interpretation of works of art and cultural products. Scholars approached this theme from their personal areas of expertise, which ranged from photography through ethnomathematics.

### Getty Scholars

**Svetlana Alpers**, University of California, Berkeley, History of Art

**Marcia Ascher**, Ithaca College, Ethnomathematics

**Caroline Walker Bynum**, Columbia University, Medieval History

**Gisèle Freund**, Paris, France, Photography

**Wolfgang Kemp**, Philipps-Universität, Germany, History of Art and Aesthetics

**Martin Lowry**, University of Warwick, England, Cultural and Social History

**Sheldon Nodelman**, University of California, San Diego, History of Art

**Carl E. Schorske**, Princeton University, Cultural History

**Leo Steinberg**, University of Pennsylvania, History of Art

**Marina Warner**, London, England, Novelist

### Visiting Scholars

**Christiane Andersson**, Johann Wolfgang Goethe-Universität, Frankfurt am Main, Germany, History of Art

**Antonio Bonet-Correa**, University of Madrid, Spain, History of Art

**Norman Bryson**, Harvard University, History of Art

**Jacqueline Burckhardt**, *Parkett* Art Magazine, Switzerland, Editor

**Jean-Louis Cohen**, Ecole d'Architecture, Paris-Villemin, France, History of Architecture

**Sylvia Ferino-Pagden**, Bibliotheca Hertziana, Rome, History of Art

## Predocctoral and Postdoctoral Fellows

**Charles Dill**, University of Wisconsin-Madison, Musicology

**Conrad Rudolph**, University of California, Riverside, History of Art and Architecture

**Daniel L. Selden**, University of California, Santa Cruz, Comparative Literature

## Research Associate

**Harry Mallgrave**, Afton, Minnesota, History of Architecture

1986-1987

## Seventeenth Century Dutch Art and Society/Patronage

Scholars explored two research themes during the 1986/1987 year: Seventeenth Century Dutch painting and the broader issues of art patronage. The scholars were drawn from disciplines ranging from art history to economic history.

## Getty Scholars

**André Corboz**, Eidgenössische Technische Hochschule Zürich, Switzerland, Art History

**Dale Kent**, La Trobe University, Australia, Renaissance History

**J. Michael Montias**, Yale University, Economic History

**Stephen Orgel**, Stanford University, European History

**Berthold Riese**, Freie Universität Berlin, Germany, Archaeology (Mesoamerica)

**Gary Schwartz**, Maarssen, The Netherlands, Art History

**Jacob Smit**, Columbia University, European History

**Kim Veltman**, University of Toronto, Canada, European Cultural History

**Jan de Vries**, University of California, Berkeley, Early Modern European History

**Lyckle de Vries**, Rijksuniversiteit Groningen, Netherlands, Art History

**Martin Warnke**, Universität Hamburg, Germany, Art History

## Visiting Scholars

**James Ackerman**, Harvard University, Art History

**Barry Bergdoll**, Columbia University, Architectural History

**Vittore Branca**, Fondazione Giorgio Cini, Italy, Literature

**Maria Dalai Emiliani**, University of Genoa, Italy, History of Art Criticism

**Gotthardt Frösorge**, Bundesakademie für kulturelle Bildung, Germany, Literature (17th-18th c.)

**Mario Gandelsonas**, Agrest & Gandelsonas, New York, Architect

**Wolfgang Herrmann**, London, England, Architectural History

**Hans-Jörg Heusser**, Schweizerisches Institut für Kunstwissenschaft, Switzerland, Art History

**Edouard de Jongh**, University of Utrecht, Netherlands, Art History

**Martin Kubelik**, Technische Universität Wien, Austria, Architect

**Irving Lavin**, Institute for Advanced Study at Princeton, Art History

**Marilyn Lavin**, Princeton University, Art History

**Hélène Lipstadt**, Belmont, Maryland, Architectural History and Theory

**Cinzia M. Sicca**, University of Cambridge, England, Architectural History

**Ad van der Woude**, Landbouuniversiteit de Leeuwenborch, Netherlands, Social and Economic History

## Predocctoral and Postdoctoral Fellows

**Thomas Grey**, University of California, Berkeley, Musicology

**Mark Jarzombek**, Massachusetts Institute of Technology, Architectural History

**Melinda Schlitt**, The Johns Hopkins University, Art History

## Research Associate

**Harry Mallgrave**, Afton, Minnesota, Architectural History

1985-1986

## Aesthetic Experience and Affinities Among the Arts

Those participating in the Research Institute's first Scholar year, 1985/1986, represented a diversity of interests. These ranged from Roman architectural history and Italian and French Renaissance art to the history of American music. The program was designed to bring together art historians and scholars in the social sciences and humanities to further the Research Institute's goal of fostering an interdisciplinary reexamination of art in cultures past and present.

## Getty Scholars

**Janet Cox-Rearick**, Hunter College, CUNY, Art History

**Thomas Gaehtgens**, Freie Universität Berlin, Germany, Art History

**Carlo Ginzburg**, Università di Bologna, Italy, Early Modern European History

**H. Wiley Hitchcock**, Brooklyn College, CUNY, Musicology

**Jan Kott**, Stony Brook, New York, Literature and Theater

**Hans Lüthy**, Schweizerisches Institut für Kunstwissenschaft, Switzerland, Art History

**William MacDonald**, Washington, DC, Architectural History

**John Onians**, University of East Anglia, England, Art History

**Stephen Toulmin**, Northwestern University, History (19th-20th c.)

**Wesley Trimpi**, Stanford University, Classical Aesthetics

**Catherine Wilkinson Zerner**, Brown University, Art History

## Visiting Scholars

**Hubert Damisch**, Paris, France, École Pratique des Hautes Études, History and Theory of Art

**Richard Wollheim**, University of California, Berkeley, Philosophy/Psychoanalysis of Art

## Predocctoral and Postdoctoral Fellows

**Peter Holliday**, Yale University, Classical Art History

**Richard Ingersoll**, University of California, Berkeley, Architecture

**Maria Phillips**, University of California, Los Angeles, Art History

**Mary Vidal**, University of California, Berkeley, Art History